IN THIS ISSUE: **THE TROUBADOUR AND HIS PLACE IN MUSIC.... By E. J. Ellis**

MUSICAL COURIER

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GIOVANNI MARTINELLI SINGS, ACCOMPANIED BY PIETRO YON

on the new Electric Pipeless Organ invented by Laurens Hammond of Chicago. Mr. Martinelli sang an Easter recital with Mr. Yon providing the instrumental background. (Amalgamated Press Photo, © Universal Newsreel.)

LILY PONS

leaving for Europe on the SS. Paris after concluding her American season of concerts and appearances at the Metropolitan Opera. (Cosmo-Sileo photo.)

NELSON EDDY

as Captain Warrington in Victor Herbert's Naughty Marietta, recently made into a screen operetta by M-G-M. Mr. Eddy sang excerpts from this score on his Voice of Firestone broadcast over WEAF, April 15.

PIERRE LUBOSHUTZ,

pianist, appeared as accompanist to Jacqueline Salomons, French violinist, and in several concerts with Samuel Dushkin, violinist, during April. March 11, Mr. Luboshutz played three sonatas with Gregor Piatigorsky, cellist, for the Beethoven Association, New York. (Mishkin photo.)

THE BUDAPEST STRING QUARTET,

crossing the Indian Ocean aboard the SS. Indrapoera en route to Java, last fall, gave a concert for the benefit of the fund for aged seamen. The quartet has been touring the United States.

RUTH MILLER,

soprano, has returned to New York after ten weeks spent in Chicago. During that time she fulfilled an engagement over the radio as guest artist with Henry Weber's Orchestra on WGN, was featured on April 11 in a benefit concert sponsored by the Deborah Society in the grand ballroom of the Congress Hotel, and sang at private musicales.

MAURICE ARONSON and VERA KAPLUN ARONSON

will offer two summer courses of five weeks each for pianists and teachers, in New York. The dates of the courses are June 17 to July 20 and July 22 to August 24. Mr. Aronson has had long experience as a piano pedagogue, and for fifteen years he was the sole assistant instructor to Leopold Godowsky in Berlin and Vienna. Mrs. Aronson is a laureate graduate of the Imperial Conservatory of Leningrad. She studied with Godowsky at the Imperial Royal Academy of Music in Vienna and has had an extensive career as concert pianist and teacher. (Photos by Delar.)

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MUSICAL COURIER

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N.F.M.C. Biennial Convention Draws Throng to Philadelphia

American Music Festival Feature of Nineteenth Assemblage—Mrs. J. A. Jardine Re-elected President and Mrs. E. J. Ottaway, First Vice-President—Martinelli, Spalding, Kathryn Meisle, Nelson Eddy and Resident Orchestra Heard—Young Artists' Contest Awards Made

By MARGARET M. CODDINGTON

PHILADELPHIA.—The nineteenth Biennial Convention and American Music Festival of the National Federation of Music Clubs (Mrs. John Alexander Jardine, president), which was held in Philadelphia from April 23 to 30, had its formal opening at the Academy of Music on April 23. Delegates attending numbered 2,000, representing most of the 5,000 clubs in the federation, whose total membership is 500,000.

The processional of delegates from the wings of the stage, to the strains of the prelude to Die Meistersinger, played by the Matinee Musical Club String Ensemble (Ben Stad, director), was preceded by the appearance of two trumpeters. The delegates marched onto the stage and down the steps at each side to the seats reserved for them in the parquet. The banners of the various states represented, borne by standard bearers, were massed on the stage until all delegates were seated.

As the curtain rose, it revealed Mrs. Edward Philip Linch, national biennial chairman, the Honorable J. Hampton Moore, Mayor of Philadelphia; Mrs. Jardine, the Rev. Dr. Robert B. Whyte, and Mrs. Walter A. Knerr, president of the Pennsylvania Federation of Music Clubs, seated at the front of the stage, with the Matinee Musical Club String Ensemble directly back of the officers, and the directors of the federation and the Mendelssohn Club of Philadelphia (Sherwood Johnson, director) back of them.

The program opened with the Invocation by Dr. Whyte, followed by the Prayer of Petition, read responsively by Dr. Whyte and the audience. The Federation Hymn was sung by the Mendelssohn Club and the audience, accompanied by the string ensemble. Greetings were extended by Mrs. Linch and Mrs. Knerr, with a welcome to Philadelphia expressed by Mayor Moore, and a response from Mrs. Jardine.

MARTINELLI A FETED SOLOIST

Giovanni Martinelli was warmly welcomed by prolonged applause when he appeared to sing his first group, including the aria Let Her Believe from The Girl of the Golden West (Puccini), By the Bend of the River (Edwards) and the Flower Song from the second act of Carmen, all of which were sung magnificently and elicited great enthusiasm.

The Matinee Musical Club Ensemble, under the direction of Mr. Stad, played five numbers — Largo (Veracini), Hornpipe (Handel), Andante (Tartini), Apres (Saint-Saëns), and Concert Square Dance (Harold G. Davidson)—pleasingly.

Following this group the program was broadcast for a half-hour, beginning with two selections sung by the Mendelssohn Club—To Song by Gilchrist, and How Blest Are They by Tschaikowsky—after which Mr. Martinelli sang the aria Cielo e Mar from La Gioconda, the Mendelssohn Club offered numbers by Mendelssohn, Bach, Grieg and Elgar, and Mr. Martinelli sang Musica Probita of Gastaldon. The broadcast being over, the audience applauded so wildly that Mr. Martinelli gave two encores, the Lament from Pagliacci, and a rollicking Neapolitan song. The program closed with the performance of the Hallelujah Chorus by the Mendelssohn Club, the Matinee Musical Club Ensemble and the audience.

Fine work was done throughout the program by Mr. Stad, director of the string ensemble, and Mr. Johnson, director of the Mendelssohn Club, also by Emilio Roxas, Mr. Martinelli's accompanist.

CHORAL CONCERT A FEATURE

Preceding the formal opening of the convention, there was an excellent choral concert in the ballroom of the Bellevue Stratford in the afternoon of April 23. The Octave Club Chorus of Norristown, Pa. (Marion G. Spangler, director), Eleanor Honeyman Miller and Louisa Paxon Younjohns accompanists, sang six numbers, the first of which was Motto (dedicated to the Octave Club) by Miss Spangler, two songs by Mendelssohn, two of Brahms, and one by Gaul. The Cantoresau Welsh Women Singers of Philadelphia (Edith Myfanwy Morgan, director), with Kathryn Reese O'Boyle, accompanist, and Blanch Hubbard, harpist, gave five Welsh songs. The first, third

(*Continued on page 7*)

Paris Critic Sues Conductor

PARIS.—Emil Vuillermoz, French musical critic, who writes for Candide, Excelsior, and The Christian Science Monitor, has entered a suit of slander against Paul Paray, conductor of the Colonne Orchestra. According to the press, during a recent concert in the Châtelet Theatre, Paray told the audience what he thought of Vuillermoz. Paray was displeased, it seems, because Vuillermoz had published words to the effect that new works are not always sufficiently rehearsed by the local orchestras. The *Association de la Critique* immediately took up the matter, and upon his return from Berlin, where he happened to be at the time of the incident, M. Vuillermoz announced that he would start suit against the conductor for defamation of character. R. P.

Music Congress for Seville

PARIS.—The tenth congress of the International Confederation of Societies of Authors and Composers will be held at Seville, May 6 to 11. I. S.

Rome Opera Series Attended By Imposing Array of Royalty

Gigli and Muzio Gain Resounding Successes—Notable Casts in Favorite Works—Vienna Forces Visit Eternal City—American Soprano Scores

By STELLA SAXTON

ROME.—The first season of the Royal Opera of Rome under the direction of Tullio Serafin, is rapidly drawing to a close. It has been a brilliant season in every sense of the word. Socially scintillating. Properly entitled "Royal," for royalty and near-royalty have been constant frequenters. The King and Queen of Italy often occupied the royal box, but not as often as the music-loving Princess of Piedmont and her sister-in-law, Princess Maria and Savoia. The permanency of the ex-King of Spain and several members of his family at Rome has also added lustre to many operatic occasions. Then there are the many representatives of the once reigning family of Greece, Prince Christopher and his Bourbon Princess, formerly Anna of France, the Grand Duchess Marie, and many other titled ones who lingered in Rome after the two royal Spanish weddings.

HIGH STANDARDS EVIDENT

It must not however be imagined that the Rome Opera season has depended upon royalty for prestige. It has been filled with operas old and new, finely conducted by Serafin, and handsomely staged with new and beautiful scenery painted by Italy's best artists and costumed by the foremost masters in that branch of art.

GIGLI SCORES

Many of the tenor rôles of the season were sung by one whom many consider the world's best tenor—Beniamio Gigli. He scored first in La Pirata, an entirely new part for him, as the initiation (last December) of the Bellini Centenary at the Royal Opera. This was followed by his appearance in Mignon, La Favorita, Traviata, and others. He closed his long succession of Roman triumphs singing *a rivederci* (it is hoped) in La Boheme.

MUZIO IN FINE FORM

An outstanding performance, repeated a number of times, was Verdi's Otello, with Claudia Muzio exquisite in the rôle of Desdemona, and two other celebrated Italian singers, Francesco Merli (Otello) and Benevenuto Franci (Iago).

AMERICAN SOPRANO IMPRESSES

An excellent production of Faust took place in February with Lauri-Volpi in the name part. A special feature of this performance was that it served to introduce to the Rome public the only American who has appeared, to date, on the season's program, namely, Franca Somigli (Marian Clarke, of New York). As Marguerite, Miss Somigli's success was immediate and enduring, for she repeated it later as Liu in Puccini's glamorous Turandot. She was further honored in Rome by singing at the royal court in a private concert. America will also be interested to know that Franca Somigli is to interpret an important rôle in the new Pizzetti opera, Orseolo, at the Florentine May. Excepting Charles Kullman (who sings with a Viennese company) she is the only American to take part in the Florentine festival.

(*Continued on page 26*)

Berlin Opera Honors Strauss With Cycle of His Works

New Version of Egyptian Helen, Intermezzo and Ariadne, Magnificently Produced and Performed with Composer and Krauss Conducting—Szymanowski Brings New Opus to German Capital—Jochum Acclaimed for Bruckner Presentation

By HANS L. HENIOT

BERLIN.—Though The Egyptian Helen by Strauss was brought out only a year ago, Clemens Krauss has seen fit to give it an entirely new mounting which, together with a re-written second act (done by the composer in compliance with a request from Krauss), is an attempt to popularize this opera sufficiently for inclusion in the Staatsoper's repertoire. However, despite the greater clarity the complicated mythological tale thus acquires, a number of situations still seem unsolvable. Ludwig Sievert, who designed the settings, and *Régisseur* Hartmann have divided the first act into two scenes. The awakening of Helen is a tableau of fairy-like splendor and unreality, breathtakingly lovely, while the visionary battle, when the Elves tease the confused Menelas, is a pantomimic masterpiece. The second act, with its desert vistas and raising and lowering of screens to reveal the presence of Aithra's knights, is less imaginative than the preceding pictures.

KRAUSS EXCELS IN STRAUSS

Under Krauss' skillful guidance, declamation attains the utmost clarity, the orchestra makes the rich texture of Strauss' music sound glamorous and an ideal ensemble completes the realization of the ideas of composer and conductor. Two outstanding performances, Ursuleac as Helen and Voelker as Menelas, gave the work its focal point. Ursuleac has the carriage of a patrician and the fascination of an enchantress. Kaethe Haidersbach, as Aithra, played with a degree of grace and appeal that made her impersonation a thing of ethereal beauty. Jaro Prohaska, as the Bedouin chief, commandingly characterized the picturesque and vocally grateful rôle. Charles Kullmann, as Daud, was superb in youthful abandon. Many recalls for conductor and singers brought this impressive production to a brilliant close.

Strauss' *commedia domestica*, Intermezzo, was a new occasion to admire the trans-

(*Continued on page 26*)

Norena Hailed in Berlin Concert Debut

(*Special telegram to the Musical Courier*)

BERLIN.—The Berlin Scala Theatre was filled to capacity for Eidé Noréna's first concert appearance in Berlin. The occasion was a great success, with innumerable curtain calls. The soprano's magnificent vocal command was greatly admired. H. L. H.

State Opera in Tiflis Has Impressive Season

Deep-rooted Culture of Transcaucasia—Opera House Endowed with Modern Improvements—Mario Facchinetti Brilliantly Restores Italian Repertoire

By IGOR DEMENKO

TIFLIS (RUSSIA).—Visitors to Tiflis are usually astonished to find here such an animated and flourishing musical life. As a matter of fact, Transcaucasia, one of the pearls of the Soviet Union, is not only an eminently musical country but one that has a background of great cultural traditions.

Opera was brought to Tiflis about a century ago by Italian impresarios and the taste for the lyric drama developed easily and quickly. Symphonic music was imported to Tiflis about fifty years ago by German musicians and the degree in which the Tiflis public is eager for and supports this type of music is worthy of the highest admiration.

The State Opera House of Tiflis (planned by the German architect Strotter and inaugurated November 3, 1896) was completely modernized by the Soviets only a short time ago. The theatre is surrounded by a large park, a certain corner of which is given a poetic air by the monumental tombs of three beloved national artists: Paliackvili, composer, Saracheff, tenor, and Marjanoff, theatrical manager.

The actual organization of the Tiflis State Opera is perfect. The season is from the beginning of October to the end of May. Performances are given nightly, while matinees take place on "rest" days; that is, 6, 12, 18, 24 and 30 of every month. During the daytime, concerts for the Red Army are often held in the opera house. The company and personnel of the Opera, headed by four orchestral conductors, comprise 500 members.

ITALIAN SEASON FEATURED

The outstanding feature of the 1934-35 season is the series of Italian operas, under the direction of Mario Facchinetti, Italian composer-conductor. Though a young man, Facchinetti is splendidly qualified by virtue of his temperament, vast musical and general culture, to do such work. He has taken

(*Continued on page 26*)

THE TROUBADOUR AND HIS PLACE IN MUSIC

By E. J. ELLIS

LET us pause for a moment to think of that era in history between 400 and 1543 A. D., which is known as the medieval period, and of its contribution to the history of music. Immediately we are reminded of that epoch known as the Dark Ages. During this tumultuous time when the barbarian tribes composed of Ostrogoths, Visigoths, Saxons, Vandals, Franks, Vikings, Huns, Celts and Slavs swept over the Roman Empire in quest of more territory and power, the entire civilized world was thrown into a chaotic state such as it had never previously experienced. Later, with the birth of a new empire under Charlemagne as the first king, came an infusion of art enriching that already possessed by each country. Then in the subsequent years feudalism replaced the terrorism of invasion. As we review these pages of history, the picturesque figure of the Troubadour rises before us and offers his contribution to posterity.

Long after the echo of the last battle faded into the annals of history, its reverberation resounded in the lives of the people of the then known world. As in all other post-war periods, there followed celebration and inspiration. The throes of war no longer devastating their lives, the people relaxed. Their minds, so long keyed to the highest pitch of discipline, turned to other things. A new era had arrived and with it, the call for a new spirit and enthusiasm. There was an interchange of culture, each nation finding something new and inviting in the arts of the others. The past, formidable as it was, had to be wiped out. Men sought to find a vent for self-expression, or an escape for their still restless spirit; there was the struggle to adjust themselves to the sobriety of peace.

Inventor of Musical Expression

When the intelligent individual is restless in spirit, he inevitably turns to the intellectual nature within himself. Poetry had long since been an art of the Middle Ages and chanting a prescribed ritual of liturgy, though monotonous and lacking in beauty. But is it not possible that the drums of battle still beat in the minds of these survivors and that their feet still tapped out the rhythm of marching time so that mere verse could no longer satisfy? Only that which would include a form of real physical expression could satisfy the need. And is it not possible that song was the answer? Not the static plainsong however. And so the Troubadour or "inventor" came logically to the foreground.

Quite different from the chanting of the clergy, the troubadour songs took on a new fervor. At first only composers, the Troubadours later became singers. Fortunately for us, they recorded their songs. In their evolution of music, the "purpose" song took a prominent part. Drinking songs, an echo of the conquest days perhaps, comprised a part of their repertoire. Indicative of the new era, the Age of Chivalry and Romance, love ballads, with woman as the dominant figure, aroused popular interest together with the pastorals which dealt with woman as a shepherdess, a type of song that found great favor in outdoor events and recreational activities.

Religious Songs of the Middle Ages

It is interesting to note the tremendous part woman played in the evolution of music during the Troubadour period. From time immemorial she has been a paramount figure in the creation and development of the world. Many times she herself has been wholly unconscious of her power and influence, and in this simplicity and nescience, has become the very essence of art To her, men have looked for their inspirations; for her, they have aspired. In the worship of the Greek and Roman goddesses, perhaps, is found the first distinct deification of virgin purity and maternal love. The first woman who inspired worship was Mary, the mother of Christ. With the advent of Christianity, when man's great need for an interceder, someone who would carry his piteous wants to the throne of the Almighty, became imperative, he turned to Mary. Because of her, the worship of the Madonna prevailed throughout the civilized world for nearly a thousand years. She it was who inspired such men as Raphael and Palestrina. By reason of her love and sacrifice, woman became the great hope; the gentle power, the one whose delicate hand was to guide the destiny of the human race. Man fell at her feet in humble submission.

Secular Troubadour Lays

With the advance of Christianity, however, the chivalrous worship of womanhood replaced the divine worship. It was during this time when our Troubadour friends or Knights of Chivalry first invented the title, "Our Lady." All were proud to worship woman and many even banded together in brotherhoods which pledged themselves to her service. To her they dedicated and sang their songs. Thus, woman played an important rôle in the development not only of literature and painting, but of music also. As an object of supreme devotion, she has had an influence that has reached far beyond that of the church. She has raised herself from a position of low estate to inestimable heights of power and influence.

The Troubadour secular songs provided the needed relaxation from the political activities that so completely enveloped everyone in this transitional period and became the outlet for the emotional spirits so long quelled. However, more essential than these were the ballads or songs which related to tales or legends. Remembering that during the medieval years there was much illiteracy, and only the monks and clergy were educated enough or had the means to record their findings, how immeasurable was the service rendered by the Troubadour who, travelling from village to village, carried messages in song which long after his departure re-echoed in the homes of the listeners. In that way many items of historical importance were handed down to subsequent generations. Music as a social factor became immensely strengthened. Also it is probable that this was the inception of tone art in the individual home.

At first the church rejected the minstrel-troubadour, but later, convinced of his value in the changing civilization, welcomed him, and gradually the troubadour songs crept into the church and some of the church songs were taken into the repertoire of the Troubadours.

Minnesingers of Mediaeval Germany

The movement spread to Germany, where another group, the Minnesingers, took up the strains. Their verses, too, were full of the same fanciful gallantry that marked so many Troubadour ballads.

During this period came the possibility of a great influence from another section of the world. In the eighth century the Moors warred upon and conquered almost the whole of Spain. For many centuries they fought the Christians and overran and occupied a large portion of the civilized world. In the twelfth century their power began to recede, and from that time on they were steadily driven back. Their influence, however, had left its scar, not an altogether ugly one; with these marching Moors had come a new rhythm that was to be caught and carried on, to live forever. We know of their definite influence upon literature; we know they sang warfaring ballads; that they were a dancing people. It does not seem strange nor unlikely, then, that to them we may turn for a portion of the influence on the Troubadour secular music. In fact, in the melodies of many of the "Cantigas" of Alfonso the Wise, the definite result of this influence on Troubadour compositions is most evident.

Itinerant Minstrels of Old

As time passed and feudalism became an institution, the fame of the Troubadour spread. Each year when spring came, these royal and noble knights of poetry and song journeyed about from castle to castle, taking with them their minstrel entertainers. They were accorded a gracious welcome by the feudal lords and were entertained sumptuously while their followers played and sang their songs. Occasionally the Troubadour himself took up the harp to give an interpretation of his own composition. It is not so strange that these heraldic knights of love and romance, with woman as the object of their devotion, should have so gloriously proclaimed the art of music; for above their burning torches rose the melodies that were to re-echo through the ages and become a real heritage to all mankind. The extinction of the Troubadour in the war of the Albigenses was not only a lamentable loss but a serious set-back to the allied arts of literature and music.

The Troubadour, however, has really never been acclaimed in his full import. History, alas, is written mainly in records of wars and political rivalries. An era of purely poetic and musical expression, to the exclusion of fighting, does not fit in with conventional chronicles. Yet it stands, an actual instance, far back in the Dark Ages, when a group of individuals, engaged in an ideal pursuit, became a beacon for the future of the race.

PIANOFORTITUDE

By L. D. AUSTIN

WHAT may be termed the marathon spirit in man has probably always been with us. Intensive research fails to reveal the identity of the first individual who challenged all and sundry to some futile feat of endurance, but it shows conclusively that the competitive instinct was in evidence at the very dawn of history. Quite conceivably it originated with, or at least was perpetuated by, some primordial ape which, pridefully displaying a superlatively prehensile tail, rejoiced in having broken all previous records of simian caudal suspension. But while this irresistible, emulative urge is as old as the everlasting hills, in the matter of mere brute endurance it has happily, left music alone until comparatively recent times. This is not to say that at every stage of musical evolution the art has not been subjected to manifestations of eccentricity. History is full of instances to the contrary.

For example, to the category of musical monsters belongs Raimondi's triple oratorio, entitled Potiphar, Pharaoh and Jacob, each part of which the composer intended to be performed first separately then the whole three toghether as one work under the title of Joseph. We are told that the success of the individual oratorios was only moderate, but that when they were merged into one and performed in unison on August 7, 1852, at Rome, the effect of three orchestras and ensembles totalling about 500 musicians, was so stupendous and thrilling as to excite the audience beyond all bounds—and the composer himself fainted from excess of emotion. Nor was Raimondi satisfied with this one experiment of piling Pelion upon Ossa; he had a mania for concocting fugues of weird and cumulative effect—such as a fugue for sixteen different choirs, and another in sixty-four parts for sixteen four-part choirs. No wonder some wag once defined a fugue as a composition in which all the voices run away from each other, and the listener runs away from them all.

Raimondi is also credited, incidentally, with the composition of two operas that sounded equally well either separately or in combination. He seems to have been a veritable melodic Euclid.

Endurance Tests in Piano Playing

While on the subject of Joseph, I might mention that the orchestral score of this remarkable work measured five feet high and five feet broad and its weight was fifty pounds—the mere handling of which brought it definitely within the sphere of muscularity. And this leads us naturally to the main issue now to be discussed—the influence of modern athleticism upon a certain type of musician, and, more especially, that branch of physical activity known as long endurance tests. The earliest example I can find of this occurred in 1887 when a British soldier in India was reported to have played the piano for twenty-three consecutive hours, though I have not been able to trace his name or regiment. Thus was originated, I firmly believe, what may be termed the cult of "pianofortitude," which has since attracted so many fatuous followers.

First among these appears to have been a certain Mr. Napoleon Bird, a barber from Stockport, who, fired with enthusiasm by reading of the soldier's achievement and being something of a pianist in addition to his prowess with the scissors, declared his readiness to beat that record, backing himself to the amount of £10.

This sporting challenge greatly intrigued the betting fraternity of Lancashire and the wager was soon taken up, a condition of it being that the contestant must not rest either hand for a moment while playing. Thus it would not be correct to say that Mr. Bird won his stake "hands down," because he kept them up valiantly during a performance which lasted twenty-five hours, thus beating the "Tommy's" record by two hours. But though richer by £10, the winner evidently had a soul above considerations of filthy lucre—in a word, our Bird, not content with one feather in his cap, aimed at still higher flights. In the same year, on October 27 and 28, he actually increased his record to thirty-six and a half hours continuous playing; and although no wager had been laid on the event, the result so delighted his fellow-townsmen that Napoleon Bon—I mean Bird—was tendered a handsome public testimonial, viz., a massive gold watch with the inscription: "A token of admiration from the citizens of Stockport."

Who shall say after this, that an honor is without profit in one's own country?

A Contender for the Title

For seven long years Mr. Napoleon Bird remained in undisputed possession of the long distance keyboard championship, during which period he reaped a royal harvest in pursuit of his normal calling. But towards the end of 1894 a sinister rumor spread abroad to the effect that a German athlete named Berg, and nicknamed "the iron pianist," had made a successful effort to wrest from the barber his hard-won supremacy, having in fact "punched the ivories" for thirty-eight and a half hours on end. This challenge could not, of course, go unanswered; and if, on the score of his ability to meet it, there was some difference of opinion, Bird himself placed perfect faith in his pinions: the credit of England may have been at stake, but so, N.B., was the reputation of N.B. in brief, our *rara avis* was equal to the occasion, and in the last week of November in the same year he once again entered the pianistic arena.

From contemporary press accounts we gather that Mr. Bird's heroic effort excited interest among local sportsmen, and roused enthusiasm in local musical circles. The scene of his historic endeavor was the Stockport Armory. There was never any doubt about the result—Bird came, played, and conquered. Cheered on by an audience of thousands he belabored the unfortunate instrument without cessation for forty-four hours.

Moreover, this Bird left the other bird simply nowhere. Whereas the German's repertoire comprised less than 400 numbers (many repeated several times), Napoleon's bonny part lay in the fact that he played more than 1,000 different compositions and none of them more than once. This barber must have been quite an excellent pianist, since his gargantuan program on this occasion embraced many of the larger classical works for the piano, besides arrangements of overtures, operas, songs and the like.

Scoring Without Score

But even this list does not exhaust the tale of Bird's achievement. By way of adding variety and interest to the exhibition, concerts were staged during the three days over which the performance lasted. At these concerts, without breaking the continuity of his undertaking, Bird acted as accompanist to sundry incidental vocalists and instrumentalists. In addition, he played dance music from eleven p. m. to three a. m. nightly while hundreds of couples tripped the light fantastic; and, to crown everything, during the entire period of forty-four hours this barberous pianist relied solely on memory—not a single sheet of music was permitted in

(*Continued on page 26*)

IN NEXT WEEK'S ISSUE

MALIBRAN IN AMERICA

By LILLIAN MOORE

Philadelphia Host to Biennial Convention of Music Clubs

Continued from page 5)

and fourth were arrangements by A. H. E., D. Roberts and Ifor Jones, respectively, while the second was by Robert Bryan, and the last by E. T. Davies. The Vocal Art Ensemble of Scherzo Club of Norfolk, Va. (Hulda Barnum, director) and Edith Heely, accompanist, sang Children of the Moon (Elinor Remick Warren), Maples (Gena Branscombe), April (Annabel Morris Buchanan), and The Old Woman and the Peddler, an old English air arranged by Hazel Gertrude Kinscella. The chorus of the Portland (Me.) Rossini Club (Paul Melrose, director, and Frances Donnell, accompanist) presented A Violin Is Singing in the Street (Songs of the Ukraine) by Koshetz; Hymn to the Sun of Rimsky-Korsakoff, with a solo by Helen Ward, Lend Me Your Ear, Pretty Maid, by McLellan, and The Last Song by Rogers.

Each chorus did excellent work, and was warmly received.

One of the Wednesday morning features was a program in the ballroom of the Bellevue-Stratford. The Old Harp Singers of Nashville, Tenn., gave a series of folksongs, arranged by John Powell, Harvey Gaul, Sydney Dalton and others. The Marianne Kneisel Quartet played Debussy's quartet in G minor, and Edgar Stillman Kelley's quintet in F sharp minor, with Mrs. Kelley at the piano. The last work was particularly enjoyed and received a fine performance.

Federation Banquet

Nelson Eddy, baritone, was the soloist for the federation banquet, held on Wednesday evening in the ballroom of the Bellevue-Stratford. He made two appearances, singing six songs, with Theodore Paxson at the piano. Mr. Eddy's superb tonal gifts were displayed to advantage, and he was applauded long and heartily. The Women's Symphony Orchestra of Philadelphia (J. W. F. Leman, conductor) furnished dinner music, and also heard were the Madrigal Singers of Pittsburgh (Mrs. James Stephen Martin, director), accompanied by Homer Wickline. Mrs. Jardine presided, and the speakers, whose discussion topic was Music in the Changing Social Order, were Olin Downes, Ernest Hutcheson, José Iturbi, Olga Samaroff-Stokowski, Dr. Edgar Stillman Kelley, Dr. James Francis Cooke, Albert Spalding, Dr. Herbert J. Tily and Dr. Ernest Schelling.

On Thursday morning (April 25) there was a conference concerning the bill to be introduced in Washington, relating to the creation of a Department of Fine Arts, with its directing head serving as a member of the Presidential Cabinet. Speakers scheduled for the conference were Hermann Irion, Leonard Liebling, Dr. James Francis Cooke, Pierre Key, Marion Bauer, Florence French and others. Henry Woodhouse, chairman of the National Recovery Council, suggested that the proposed Secretary of Fine Arts receive a salary of $15,000 a year. He urged that the N. F. M. C. agitate in Washington for the necessary legislation.

On Thursday afternoon, the Reading Madrigal Society of Reading, Pa., gave a much-enjoyed program at the First Presbyterian Church. Willy Richter, their director, led the chorus in numbers by Palestrina, Tschaikowsky and others, including his own Kyrie Eleison.

Kathryn Meisle Sings

Thursday afternoon, at the Academy of Music, Kathryn Meisle, contralto of the Metropolitan Opera, was heard in two groups. Her first included the first Philadelphia performance of an aria from Tschaikowsky's Coronation Cantata Moscow. The work is in manuscript. She also sang a song by Gretchaninoff, German Lieder and numbers in English. Miss Meisle was in full possession of her notable vocal powers and charmed her audience. Her excellent accompanist was Edwin McArthur. With her on the program were the Matinee Musical Club Piano Ensemble (Agnes Clune Quinlan, director), from Philadelphia; the State Teachers' College Vesper Choir from Hattiesburg, Miss. (Frank Earl Marsh, Jr., director); the Hamline University Choir of St. Paul, Minn. (John M. Kuypers, director); Gilbert Ross, violinist, and Andrew C. Haigh, pianist, and the Chorus of the Baltimore Music Club (Franz Bornschein).

A special Philadelphia Orchestra concert was given for the enjoyment of the delegates of the National Federation of Music Clubs, Thursday evening. José Iturbi was the conductor. It was virtually a Brahms-Wagner program with only one number which was not by either of the two great master. Brahms' Tragic Overture and symphony No. 1 in C minor occupied the first part of the program.

During the intermission addresses were made by Mrs. Edward Philip Linch, chairman of the national program committee; Benjamin H. Ludlow, secretary of the Philadelphia Orchestra Association; John Frederick Lewis, president of the Academy of Music Corporation, and Mrs. Jardine.

The first number after the intermission was Adagio Eroica, To the Memory of a Soldier, by Robert Russell Bennett. It was a sincere, well scored and excellently written work. The Wagnerian numbers were prelude to Lohengrin, Trauermarsch and prelude and Love Death from Tristan und Isolde. All were hugely enjoyed, as the thunderous applause indicated.

National Contest Finales

Final auditions in the national contests for young artists were held on Friday night. This was the eleventh of these biennial contests. Three prizes of $1,000 each and one of $500 were awarded by the judges, following the auditions which were held at the Baptist Temple. Winners of first honors and the $1,000 awards were Margaret Harshaw, of Narberth, Pa., for voice; Joseph Knitzer, of New York, for violin, and Rosalyn Tureck, of New York, for piano. Leonard Treasch, of Philadelphia, received a $500 prize in opera voice, no $1,000 prize being bestowed in this classification. Miss Tureck and Mr. Knitzer were declared joint winners of the Schubert Memorial, Inc., biennial award which guarantees professional appearances for the chosen young artists. Both will probably have appearances with the Philadelphia Orchestra, one of them during each of the next two years.

Speakers of Friday included Henry S. Drinker, Jr., member of the Philadelphia Bar, who urged "more music—less concerts." He stressed the importance of the amateur and the dilettante in music development. Mr. Drinker is the author of a book on Brahms' chamber music and has been active in promoting interest in chamber music. Charles M. Tremaine, secretary of the National Music Week Committee, addressed the delegates on the aims of Music Week, which, he said, is being held this year in 2,000 American towns and cities. It is expected that this will benefit local music activities and festivals and music in the schools (incuding the provision of musical instruments for school bands and orchestras), encourage local junior music clubs, and aid unemployed musicians.

Curtis Quartet and Albert Spalding Play

The audience assembled at the Baptist Temple, on Saturday afternoon, heard the Curtis String Quartet give artistic exposition to the Haydn quartet in G, op. 77, No. 1. Appearing with them were the A Cappella Choir of the First Congregational Church of Washington, D. C. (Ruby Smith Stahl, director); Dalmeyer Russell, pianist, and the A Cappella Chorus of Bergen County, New Jersey, conducted by Vivian Sharp Morsch.

Saturday evening's gathering in the Baptist Temple was regaled with the superb violin art of Albert Spalding, who, with Andre Benoist at the piano, played pieces by Tartini, Szymanowski, Boulanger and Suk. Several choral clubs from Delaware, Philadelphia and New Jersey also participated.

Among the salient features of the convention was the festival given at Convention Hall by more than 1,000 high school students, celebrating both the convention of the N. F. M. C. and the 300th anniversary of secondary education, which is having nation-wide observance. The work of these students was praised by Mrs. Jardine.

New Officers and Board

The board of directors reëlected Mrs. John Alexander Jardine of Fargo, N. D., as president of the federation. Mrs. Elmer James Ottaway of Port Huron, Mich., was reëlected first vice-president; Mrs. George Hail of Providence, R. I., was chosen second vice-president; Mrs. J. F. Hill of Memphis, Tenn., was reëlected third vice-president, and Mrs. William Hoyt Raymond of Louisville, Ky., was elected recording secretary. Mrs. H. Carroll Day of Albert Lea, Minn., was reëlected corresponding secretary, and Mrs. H. L. Miller of Madison, Wis., was reëlected treasurer.

The newly elected board of directors of the federation has been announced and comprises: Jardine, Mrs. John Alexander (N. D.); Linch, Mrs. Edward P. (Pa.); Ottoway, Mrs. Elmer James (Mich.); Knerr, Mrs. Walter (Pa.); Buchanan, Mrs. Annabelle (Va.); Ober, Mrs. Vincent (Va.); Hail, Mrs. George (R. I.); Kelley, Mrs. Edgar Stillman (O.); Day, Mrs. H. Carroll (Minn.); Hill, Mrs. J. F. (Tenn.); Hulton, Mrs. John D. (Tenn.); Jones, Mrs. N. Carruth (La.); Williams, Julia (N. J.); Ferry, Ruth (Conn.).

Miller, Mrs. H. L. (Wis.); Mabee, Mrs. Grace (Cal.); Alston, Mrs. J. F. (Ala.); Snoddy, Mrs. Abbie L. (Mo.); Byron, Mrs. Joseph (Md.); Robinson, Mrs. Delbert (W. Va.); Raymond, Mrs. William H. (Ky.); Lucas, Mrs. Cora Cox (N. C.); Hamilton, Mrs. O. C. (N. C.); Clyatt, Mrs. J. J. (Ga.); Gannett, Mrs. Guy (Maine); Woodside, Mrs. Robt. I. (S. C.); Noyes, Julia (Me.); Zell, Mrs. E. S. (Colo.); Cole, Mrs. J. D. (Texas).

Patterson, Mrs. H. A. (Minn.); Horton, Mrs. Elbert (N. Y.); Howard, Mrs. Nelson (Mass.); Heistand, Mrs. O. G. (Fla.); Gleason, Mrs. Charles M. (Wis.); Moore, Mrs. B. D. (Miss.); Yager, Mrs. Lewis (Ill.); Hastings, Mrs. Florence (Del.); Jones, Mrs. M. R. (New Mex.).

Rache, Mrs. D. H. (Okla.); Euders, Mrs. W. P. (Wyo.); Snelling, Mrs. Helen (Wash.); Rayburn, Mrs. Camden (S. D.); Birmingham, Mrs. Lillian (Cal.); Morris, Mrs. Etta Hamilton (N. Y.); Spencer, Mrs. Donald (Ore.); Jaccard, Mrs. C. R. (Kans.); Schurman, Mrs. Henry (Ind.); Lyons, Mrs. Gertrude (D. C.); Bacher, Mrs. B. F. (Mich.); Ridgley, Mrs. Wm. S. (Ill.).

The 1937 biennial convention is to be held in Louisville, Ky.

Gatti-Casazza Makes Farewell Statement to American Public

Giulio Gatti-Casazza, retiring general manager of the Metropolitan Opera Association, sailed for his home in Italy, April 27, on the SS. Rex. Before leaving, he gave out the following statement:

"I am grateful to this country for having given me hospitality and such an important position for so long a period of time, and I am also grateful to the public, which has been faithful to the Metropolitan in good as well as in bad times.

"I thank Mr. Cravath and his associates of the board for the constant confidence shown me and I also thank the press for its support.

"To all my collaborators without exception, I wish to express my deepest appreciation for having always coöperated with me with utmost ability, zeal and loyalty. If the complex organization of the Metropolitan has been able to continue uninterruptedly in a normal way, even in the most difficult moments, this is due to the spirit of complete coöperation and to the sense of absolute discipline which animated everyone at all times.

"I want to express my special thanks to my assistant and friend, Mr. Edward Ziegler, for his unceasing valuable collaboration, which is above all praise. Once more I wish to the Metropolitan a brilliant and continuous future."

A bust of Gatti-Casazza has been commissioned of the American sculptor Frederick MacMonnies by Paul D. Cravath, chairman of the board of directors of the Metropolitan Opera Association. During the past five weeks Mr. Gatti-Casazza has gone to Mr. MacMonnies' studio for sittings. Mr. Cravath as donor will present this bust to the Metropolitan Opera House, and it will be placed in one of the foyers or corridors of the opera house. The exact location is to be decided by the sculptor, probably in consultation with an architect.

Il Trovatore at the Hippodrome

An uneven performance of Il Trovatore was heard by a large audience at the Hippodrome on April 27. Virginia Le Rae was the Leonora and did well by the part vocally and histrionically. Her top notes, as always, dazzled the audience who rewarded her with enthusiastic applause. Others in the cast included Bernardo De Muro as Manrico and Rocco Pandiscio singing the Conte Di Luna. Giuseppe Bamboschek was the conductor.

J. V.

Viola Mitchell Plays Ten Orchestral Engagements

Viola Mitchell, young American violinist, recently concluded her first season in her own country with a record of ten appearances as soloist with major symphony orchestras, including the Boston Symphony (in Boston and New York), Chicago Symphony,

VIOLA MITCHELL.

Minneapolis Symphony, the National Symphony Orchestra of Washington, D. C., and the Detroit Symphony Orchestra. In addition, she gave recitals and appeared at the White House. She was honored with the exclusive rights to perform the Malipiero violin concerto in America during the season 1934-35, and she introduced the work to this country in Boston, following the initial performance with several more with other leading symphonic organizations.

Miss Mitchell comes from Pittsburgh. Born in 1911, she is young to have reached the artistic maturity implied by her engagements, both here and abroad. In Europe during the seasons 1932 to 1934, Miss Mitchell was featured with many symphony orchestras. These included the Amsterdam Concertgebouw, Paris Symphony, Rome Augusteo, Venice Symphony, London Symphony, Antwerp, Brussels, Verviers, Dresden, Hague Residentie, Haarlem, Arnhem, Nigmegan, Marseille, Breslau, Groningen and Bordeaux.

Metropolitan Opera Opens Subscription Campaign

The Metropolitan Opera Association has opened a campaign to increase the subscription rolls by at least 10 per cent, this being the requirement specified under the agreement between the directors of the Metropolitan and the Juilliard Musical Foundation when the latter granted $150,000 to ensure next season's opera performances. The campaign was launched on April 23 at a meeting in the New York home of Mr. and Mrs. Herbert Witherspoon. Mr. Witherspoon, as the successor of Gatti-Casazza in the general managership of the Metropolitan, will soon issue a statement announcing tentative repertoire and personnel for 1935-36.

Edward Johnson, assistant director, has been appointed chairman of the subscription drive. Honorary chairmen are Lucrezia Bori, Mrs. August Belmont and Mrs. Myron C. Taylor. Mrs. Witherspoon is secretary of the committee. Others prominently identified with the drive include Mrs. Lawrence Tibbett, Mrs. Allen Wardwell, Mrs. Ernest Hutcheson and Olga Samaroff-Stokowski.

Cincinnati University Glee Clubs at Holy Trinity Church

Brooklyn, N. Y.—The Men's and Women's Glee Clubs of the University of Cincinnati sang a program of serious and glee numbers at Holy Trinity Church, of which Dr. John Howard Melish is the rector. The Hallelujah Chorus from The Messiah (Handel) and Israfel (Stillman-Kelley) were especially well liked. Among the lighter numbers The Bells of St. Mary's (Adams) and the Blue Danube waltz (Strauss) also gave much pleasure. The singing was marked by fine ensemble in each club and in joint numbers, while the tone quality and exact response to the baton of Sherwood Kain, the director, were admirable. These glee clubs sang in New York, Brooklyn, Philadelphia, Atlantic City and Baltimore on this, their first Eastern tour.

M. D.

Boston Symphony Orchestra Holds Bach-Handel Festival

Wagner Program by Handel and Haydn Society—Civic Orchestra Plays Native Works—Göta Ljungberg in Worcester Appearance

BOSTON.—The musical season rapidly approaches its end here, but it exhibits surprising vitality in its closing days. Concerts are still numerous in these final weeks hereabouts, and audiences are for the most part of good size.

On April 26 and 27 the Boston Symphony Orchestra, led by Serge Koussevitzky, gave the second of its programs in a Bach-Handel Festival. The chosen pieces were Handel's Concerto Grosso in G minor ond concerto in F major for strings and brass instruments (arranged by G. F. Kogel), Bach's fifth Brandenburg Concerto and the Respighi transcription of Bach's Passacaglia and Fugue in C minor. None of the works, naturally, was new to Boston, but it had been some years since the delightful F major concerto of Handel had been heard at our symphony concerts.

The concerts, which were heard by most enthusiastic audiences, were on the whole exhibits of exceptionally fine playing by the Boston Orchestra, ranging from the full instrumentation of the Respighi transcription to the Brandenburg Concerto, for which only a chamber orchestra of strings was employed beside the soloists. The latter were Richard Burgin, violinist; Georges Laurent, flutist, and Putnam Aldrich, harpsichordist—all able and sensitive musicians. Mr. Aldrich made a particularly good impression on the occasion of his first appearance with the Boston Symphony Orchestra, playing the virtuosic music of Bach with facility.

The Boston Symphony Orchestra under Koussevitzky brought to a close two other series during the week. The Monday night set of six was completed on April 22, when the program consisted of Ravel's suite, Le Tombeau de Couperin, the seventh symphony of Sibelius, and the fifth of Beethoven. And on April 25 the eighth and final concert was given at Sanders Theatre, Harvard, where Dr. Koussevitzky again led performances of the Ravel and Beethoven music, but substituted Schumann's D minor symphony for the Sibelius.

WAGNER PROGRAM

In place of an oratorio the Handel and Haydn Society, at its spring concert in the Boston Opera House under the direction of Thompson Stone on April 24, was heard in an all-Wagner program. The society was assisted at its 862d concert by the Boston Orchestral Society and by the following soloists: Blanche Haskell, soprano; Vera Keane, mezzo; Paul Althouse, tenor; James R. Houghton, baritone, and Hudson Carmody, bass. The program contained choruses from Tannhäuser, Parsifal, Lohengrin and Die Meistersinger, capably sung by the Handel and Haydn Society; orchestral excerpts from Rienzi, Flying Dutchman and Götterdämmerung; and solo and ensemble vocal selections from Die Walküre, Lohengrin and Die Meistersinger. The best of the soloists, naturally, was the experienced Mr. Althouse, who has rarely been heard to better advantage in Boston. Mr. Carmody, however, was a pleasant surprise, though he attempted rather too much in singing music both of the king in Lohengrin and of Wotan in Die Walküre. Thompson Stone's direction of the proceedings marked a high point in his handling of the various vocal and orchestra forces required for the taxing program.

The Civic Symphony Orchestra, led by Joseph Wagner, made an excursion into a program not entirely orchestral at its concert on April 25. Beginning with Mendelssohn's overture, Ruy Blas, Mr. Wagner's choice fell on Elgar's Serenade, op. 20, for string orchestra, the Busoni arrangement of Liszt's Spanish Rhapsody for piano and orchestra the conductor's own suite from his ballet-pantomime, Birthday of the Infanta, a duet from Paul Allen's opera, Milda, and Mabel Daniels' Exultate Deo for chorus and orchestra. Mr. Wagner's suite, which was receiving its first performance anywhere, was well liked. The orchestra was assisted in the performance of the program by the Hubbard Chorus and by Susan Williams, pianist; Louise Beach, soprano, and Aristide Mizzi, tenor.

The Goding-Thiede-Zeise Trio gave an enjoyable concert at the Boston Art Club on April 23, when they were heard in musical and frequently stimulating performances of Loeillet's Sonate a trois in B minor, Johann Sixt's trio in G major, and Brahms' trio in C minor. The best playing of the evening, however, was reserved for the first Boston presentation of Alexandre Tansman's Suite-Divertissement, for which the three performers were joined by Harry Welcome, violist.

DEBUTANTS

Katharine Baxter, a local pianist, made her formal début, so far as this locality is concerned, at Jordan Hall on April 23, playing Bach's English Suite in A minor, three waltzes and a rhapsody of Brahms, seven preludes, a scherzo and a polonaise of Chopin, and single numbers by Strauss, Mompou, Mendelssohn and Schubert-Liszt. This program was the same as the pianist had given in New York a few weeks ago, and in it she conveyed the same impression of musicality and promise for the future.

Three debutants were presented at Steinert Hall on April 25 under the auspices of the Musical Guild of Boston. Mildred Ericson, pianist, played pieces by Liszt, Debussy, Chopin and Brahms. Eleanor Neil Washburn, soprano, sang songs by Tschaikowsky, Strauss, Delius, Carpenter and Massenet. And George Mills White, tenor, was heard in numbers by Wolf, Strauss, Kramer and Dr. Arne. The two singers were heard together in duets by Brahms, Schumann, Blangini and Walthew. Carl Lamson accompanied them.

OTHER MUSICAL EVENTS

Rose Zulalian, accompanied by Howard Slayman, and Claude Jean Chiasson, pianist, gave a joint program at the Hotel Somerset on April 23. Mme. Zulalian, a contralto who has sung here many times in the past, was heard in airs and songs by Bach, Rossi, Schubert, Cras, Georges, Verdi, Storey-Smith, Quilter, Gilbert and de Costa. Mr. Chiasson played short works by Bach, Beethoven, Schumann, Chopin and Turina.

Josephine Baldwin Bates, violinist, and Frank W. Ramseyer, pianist, played sonatas by Beethoven, Martinu and Brahms at the Longy School of Music on April 23.

Edouard du Buron, rather more elaborately assisted than in the general run of dance recitals, gave a program at the Repertory Theatre on April 25, when he presented various dance creations to music of Bach, Rubinstein, Beethoven, Strickland and Chopin.

LJUNGBERG AT WORCESTER

Although it does not belong in the chronicle of Boston concert halls, a concert given in the Worcester Memorial Auditorium on April 25 may be mentioned because the guest artist, Göta Ljungberg, has never visited Boston, and because she exercised sufficient curiosity over the present writer to cause him to make the pilgrimage of fifty miles. The concert was given by the Mendelssohn Singers, a men's chorus of some fifty voices, which, under the direction of Arvid C. Anderson, gave a commendable account of itself.

Mme. Ljungberg offered numbers by Grieg, Sibelius, Körling, Mascagni, Strauss, Hildach, Tschaikowsky, Troyer and Warren, as well as two pieces with the chorus. She sang magnificently in a variety of styles, with extraordinary concentration and intensity, and with the greatest range of pitch and color.

M. S.

MacDowell Club Benefit Concert

A concert for the benefit of the MacDowell Club of New York City, which recently was damaged seriously by fire, will be held at Town Hall, New York, on May 13. Among the artists to participate are Rose Bampton, contralto; Charles Hackett, tenor; Harold Bauer, Edwin Hughes and Ernest Schelling, pianists; Ruggiero Ricci, violinist. Fritz Reiner and George King Raudenbush are to conduct the MacDowell Club String Orchestra. Walter Golde will accompany the soloists.

Olin Downes is scheduled to speak briefly on the achievements of the MacDowell Club. Mrs. Franklin D. Roosevelt heads the list of sponsors which includes the names of prominent music patrons.

Giulio Setti Resigns as Metropolitan Chorus Master

Giulio Setti, chorus master of the Metropolitan Opera for twenty-seven years, has decided to retire and live in Italy. To this end, Mr. Setti wrote to Herbert Witherspoon, new general manager of the Metropolitan, that, while he thanks Mr. Witherspoon for his offer to return next season, he feels that his age (sixty-five years) entitles him to a rest from responsibilities. He expresses appreciation for the hospitality which America and the Metropolitan Opera have given him for so many years. Mr. Witherspoon, in a letter dated the same day, accepted the resignation and gave Mr. Setti his sincere good wishes for happiness in his new life.

Chaliapin Wins Audience in Montreal

Horowitz Acclaimed in Brilliant Recital—Wilfred Pelletier Successfully Conducts Symphony Orchestra as Guest

MONTREAL, CAN.—After many years of absence, Feodor Chaliapin was back in Montreal on March 14 at the Imperial Theatre. He gave a wonderful performance; he performs his songs with as much pleasure as ever. The large audience that crowded the hall vigorously applauded the singer and recalled him several times. Ivan Basilevsky was an efficient accompanist and made a hit with his delivery of Liszt's twelfth Hungarian Rhapsody.

The Russian pianist Vladimir Horowitz was heard at His Majesty's Theatre on April 3. He gave a demonstration of uncommon brilliancy in a colorful program. At the end he was accorded a tremendous ovation, creating nothing short of a sensation through the magnificence of his playing.

The Ladies Morning Musical Club ended its season on March 14 at the Ritz-Carleton with a violin recital given by Jacqueline Salomons. The young violinist, who appeared at the same club last year, played the Mendelssohn concerto with great style. The execution of other works on her program left no doubt about her technical ability. She was well supported at the piano by Genia Luboshutz.

Nini Theilade gave her first recital here on March 11 at the Imperial Theatre before an enthusiastic audience. She danced a program that showed an amazing technic as well as genuine artistic merit. Vivian Fine at the piano supplying the accompaniments played two solos in masterly style.

ORCHESTRA LED BY PELLETIER

The fifth concert of the Montreal Symphonic Orchestra was given at the Plateau Auditorium on April 12. Wilfred Pelletier, of the Metropolitan Opera, was the guest conductor on this occasion. He was warmly applauded by an audience that crowded the hall to the doors. After little preparation with his musicians, he proved his consummate ability to discipline an orchestra. Both conductor and orchestra were at their best in the Scheherezade Suite of Rimsky-Korsakoff, which was interpreted in exceptional fashion. The solo part of Boccherini's cello concerto was performed in a satisfactory manner by Roland Leduc. Claude Champagne's symphonic poem Hercules and Omphale, composed several years ago, was given a delightful performance.

A gala concert concluded the season for the Montreal Symphonic Orchestra at Loew's Theatre on April 26. A program of French music was directed by Mr. Pelletier, and the French Minister to Canada presided.

J. H. G.

Milstein Returning to America, January 5, 1936

Nathan Milstein will return to the United States, January 5, 1936, for his seventh consecutive American tour. He opens in a recital in Minneapolis under the sponsorship of Mrs. Carlyle Scott at the Cyrus Northrop Auditorium on January 7, followed by a pair of appearances as soloist with the St. Louis Symphony Orchestra on January 10 and 11 and a recital for the Birmingham, Ala., Music Club on January 14. On January 23 he plays with the Detroit Symphony Orchestra. He will be in this country through April 23, 1936. Mr. Milstein sailed for Europe, May 2, on the SS. Majestic, the boat which also carried Arturo and Mrs. Toscanini.

Gerald Tracy Gives Radio Program

Gerald Tracy was heard over WEAF on April 3, playing Song Without Words in G major (Mendelssohn), the Chopin waltz in A flat, Rigaudon (Ravel) and Waldenrauchen (Liszt).

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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TITO SCHIPA

ÉLISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

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"SHE TRIUMPHED AS A VERITABLE QUEEN OF SONG"
Los Angeles Times, March 20, 1935

"THRILLING SINGING BY A DYNAMIC PERSONALITY"
San Francisco News, March 26, 1935

Photo by M. I. Boris, N. Y.

GIANNINI

"A PERFORMANCE THAT LEFT US WONDERING IF SHE HAD EVER SUNG SO THRILLINGLY BEFORE."
Indianapolis Star, February 19, 1935

"THE IRRESISTIBLE SONGSTRESS DEMONSTRATED THE FINEST ESSENCES OF ART."
Los Angeles Herald and Examiner, March 18, 1935

"A NOTABLE VOICE—VITALIZING AND ARRESTING IN SPIRIT."
New York Times, February 26, 1935

"POSSESSOR OF A SUMPTUOUS SOPRANO."
New York World Telegram
February 26, 1935

Management: NBC ARTISTS SERVICE, RCA Building, New York - George Engles, Managing Director

Parisians Conquered Anew By Heifetz and Rachmaninoff

Favorite Pair Are Fêted—A New Pianist Impresses—Rameau Masterpiece Restored—Many Novelties Created

PARIS.—I take my big, black pen in hand to report good news from Paris. The city is a hotbed of concerts of every kind and description, and stay-at-home bodies are missing a priceless lot of musical fare.

A multitude of worshippers turned out to hear Heifetz in one of the best recitals he has ever given here. Jascha, with his proverbial, nimble elusiveness, held out a program of Kreutzer Sonata (Beethoven), sonata in G minor for violin alone (Bach), Introduction et Rondo Capriccioso (Saint-Saëns), Andante rubato all Zingaresca (Dohnanyi), Hungarian Danse No. 7 (Brahms) and Carmen Fantasy (Sarasate), to which were added many extras. Parisian audiences, if they have anything at all, have lusty lung power, and on the Heifetz occasion you should have heard them shout—not laudation of mere technic, but admiration for the artist's fruitful delivery of every phrase and quaver, for the vernicose glitter of his passage work, his exquisite evaluation of tonal proportions, and the sheer aristocracy of all his violinistic meditations.

RACHMANINOFF'S TRIUMPH

Rameau Hall was stormed for Rachmaninoff, as it had been for Heifetz. The program, a benefit for Russian charities, included toccata and fugue (Bach-Busoni), sonata op. 10, No. 3 (Beethoven), ballade No. 3, waltz, nocturne and scherzo No. 3 (Chopin), Moment Musical and Oriental Sketch (Rachmaninoff), Liebeslied (Kreisler-Rachmaninoff), Funerailles and Valse-Impromptu (Liszt) and Etude-Caprice (Dohnanyi). At the end of the recital, which he had delivered with all the advantages and resources of his sinewy vigor, Rachmaninoff found himself the object of such roarings that another than he would have turned heel and fled. But being Rachmaninoff and accustomed to the gentry's adoration, he took it for granted, played some extras, responded to fifteen recalls, had the piano locked, responded to more recalls, had the curtain lowered, had the lights turned down, responded to more recalls, waved his hand in the direction of a person I took to be myself, and retired. The salvos continued until people had lost their voices. The very stones would have melted, but Rachmaninoff was seen no more.

A LIGHT ARISETH

On my beat seeking provender for the press, I dropped in to hear the Paris début of South American pianist Raul Spivak. Were I an impresario I would build on young men like Spivak. After so many young keyboardists who slap and bang, and flounder as they may, it was refreshing to hear one who has the real professional touch. Spivak seemed actuated by an absorbing love for tone (in contrast to the host of musicians who seem to despise it) and a desire to get you to love it, too. People are long since tired of the head-tossing, heaving finger-steeple-chasers to whom The Art of Piano is playing the Don Juan Fantasy faster and noisier than all the other cubs, and it was a cause for rejoicing to encounter a newcomer to whom The Art of Piano means, not personal vanity or a method for avoiding humble endeavor, but thought attired in lovely tone. No matter how vigorous his playing—even in Lisztian storm and thunder—the tone always excited rapture. Spivak's formal and material technic are also very high up, as a long list of Bach, Beethoven, Chopin, Liszt, Ravel, Halffter, Granados and Stravinsky adequately demonstrated.

HERE THEY COME

An American was heard lamenting the absence of "interesting" concerts in Paris. Americans who do that invariably hail from New York, Oklahoma, or San Francisco—"New York has everything and only the best in the world"; "Oklahoma has Indians and oil-wells"; "Now in California, my dear. . . ."

But to return to the American in question—shades of Serge and Jascha—he came from Dallas. The night of the unusual Spanish concert given by Maria Cid, soprano; Joaquin Nin, composer-pianist, and the Masse Chorale of the Institute of Hispanic Studies, the man from Dallas was playing cards. It was as thrilling a session of Spanish music as Spanish music can be—all kinds of music from all over the peninsula. Unaware that music is a living thing, the man from Dallas also naturally refrained from the Société Nationale séance, and went to the Folies-Bergère (*promenoir* of course) for a look at dimple, leg and banter. The same night, in St. Francois Xavier Church, the Boys' Choir of Vienna poured out their hearts and voices in motets by Bach, Stabat Mater by Pergolesi, Twenty-third Psalm by Schubert, and Ave Verum by Mozart. Another night, our Dallas friend got stuck at Harry's Bar, and missed the Cossacks of the Don, who make Russian songs so entertaining. Instead of the Polish Ballets at the Opéra-Comique, he sat at a sidewalk table at the Dome, piling up beer saucers—an ever available possibility as against the rarer one of seeing the Paris première of Tschaikowsky's The Lake of Swans, with Serge Lifar, Mlles. Bardain, Semenova and Tarakanova in leading parts; The Four Seasons, ballet by the late André Levinson; and various numbers, such as The Little Tartar Horse, In the Park, and Peasant Galantries, brightly stepped and costumed by the folks from Warsaw.

STILL MISSING

The Paris Opéra was giving a gorgeous restoration of one of the greatest masterpieces of French music. It was a grand and glorious adventure, with everybody there in furs and diamonds, Gaubert making the orchestra sound grand, Germaine Lubin (Telaire), Rouard (Pollux), Yvonne Gall (Erébe) and everybody else singing their best, and all, not to overlook the marvelous reconstruction of eighteenth century scenery and costumes.

I looked everywhere for the man from Dallas, up and down the grand stairway, at the bar, in the promenade, the bar across the street, and in the *foyer des danseuses*. I even tipped some of the *ouvreuses* to hunt him out, but no amount of money could discover what was not there to be found. No man from Dallas.

Next morning I met him at the American Express. He had a jaded look. Montmartre—well, you know what that means. Castor and Pollux, one of the greatest masterpieces of theatrical music. . . .

"Now, if they did something new around here, instead of that old stuff," hiccoughed the man from Dallas. "Whadayuhgot that's new?"

"Well now, let's see," I offered, assuming an expression befitting a helpful Musical Courier representative; "did you hear the first performance of Four Melodies, by Laparra ,at the Colonne Orchestra? Too bad you didn't; they are charming. The same orchestra also did fine work creating Divertissement rapsodique, for piano and orchestra, by Mignan; La Belle au bois dormant, a lyrical ode for chorus of women and children, by Henri Büsser; two new choruses (Chanson villageoise and Ronde des petites filles vaniteuses) by Barraud; and Paul Paray's symphony in C. Then there is the historical Conservatoire Orchestra, which has just brought out Poeme pour Cressida, by Tony Aubin, and if you are interested in . . ."

But the man from Dallas had fallen sound asleep. That afternoon the Beaux Arts put a tag on him and sent him home.

IRVING SCHWERKÉ.

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NBC Artists Service Notes

Six new concert attractions are listed by NBC Artists Service for 1935-36. Kirsten Flagstad, preceding the opening of the Metropolitan Opera season, will make her first American recital tour. She is booked solidly for a coast-to-coast tour of two months before the opera season, and a month following.

Ria Ginster, soprano, who has been appearing in England and on the continent, is to make her first visit to the United States during the coming season, arriving the latter part of October. Mme. Ginster has appeared frequently as solo artist under Bruno Walter, Otto Klemperer, Furtwängler, Carl Muck and Sir Thomas Beecham. For three successive winters she has been touring in England.

Edith Lorand, violinist-conductor, brings her Hungarian Orchestra of fifteen men here in October for a six weeks' tour. Mlle. Lorand has directed her orchestra in more than 400 concerts in Europe and England. A pupil of Hubay and Carl Flesch, she has appeared as solo violinist with leading European symphony orchestras, as well as in the concert halls of Italy, Holland, England, Switzerland and Germany. On graduating from the Budapest Conservatory of Music at the age of seventeen she was awarded the diploma of a professor in recognition of her advanced development.

The Kolisch Quartet, which was brought to this country recently by Mrs. Elizabeth Sprague Coolidge for appearances in connection with her annual music festival, will make its first recital tour of the United States next season, arriving early in January. The members of the quartet include Rudolph Kolisch, founder and first violin; Felix Khuner, second violin; Eugen Lehner, viola; Benar Heifetz, cello.

Four members of the Metropolitan Opera Company will join forces and tour as the Metropolitan Quartet next season. They are Giovanni Martinelli, Eidé Noréna, Doris Doe and Ezio Pinza.

Ludwig Hofmann of the Metropolitan Opera is to make his first recital tour next season under the management of NBC Artists Service and also will appear with the San Francisco Opera during its fall season.

Nini Theilade, Danish-Javanese dancer, who has been appearing here for two seasons, brings with her next winter her European partner, Robert Helpman. Mr. Helpman is an Australian and, like Mlle. Theilade, was a protégé of Anna Pavlowa and was with the Russian dancer on her final European tour. He and Mlle. Theilade headed the ballet performance at Regents Park in London last summer.

Appearing at Covent Garden this spring will be Maria Olszewska, Ezio Pinza and Lauritz Melchior of the Metropolitan Opera. Mme. Olszewska and Mr. Melchior are to sing in the Wagnerian operas and Mr. Pinza, in Cenerentola and Barber of Seville. Mr. Pinza later goes to Salzburg.

Dusolina Giannini's spring and summer plans call for appearances at the Berlin Staatsoper, Hamburg Opera House, Vienna Opera and Salzburg. Ninon Vallin will sing at the Paris Opéra. Ludwig Hofmann will be at the Berlin Staatsoper and Bayreuth.

All these artists are under the management of NBC Artists Service.

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The artistic and educational importance of this series prompts us to carry this weekly reminder for the benefit of our readers in the Metropolitan area.

Myra Hess' Program Is Feature in New Haven

Kolisch Quartet in Local Début—Bruce Simonds Soloist with Civic Orchestra

NEW HAVEN, CONN.—Despite the crowded month of April, with important music events taking place on an average of three a week, the concert given by Myra Hess was greeted by a large and enthusiastic audience at Sprague Hall. Miss Hess is an artist who has gained tremendous audiences without any ballyhoo. Her program, which was well balanced and meaty, displayed her fine talents, and one is safe in using all the superlatives in describing an artist of the quality of Myra Hess.

Again we are indebted to the generosity and good taste evidenced by Mrs. Elizabeth Sprague Coolidge in bringing the Kolisch Quartet of Vienna. Their splendid performance of the Mozart quartet in D, Kochel 575, and the Beethoven quartet in C minor, op. 131, stamped them as one of the finest quartets we have today.

The Civic Orchestra brought their series of concerts to a fitting close by having Bruce Simonds as guest artist with the orchestra. Mr. Simonds played the concerto in G minor by Saint-Saëns. His performance revealed all the sparkle, beauty and finesse of the work. The orchestra contributed their share by an intelligent and musicianly accompaniment. Professor Kortschak is to be congratulated for his fine work with the orchestra.

Harry Berman, conductor and commentator of the children's concerts, presented an especially fine program for the last of this series. In his own inimitable manner, Mr. Berman explained the influence of mood and emotion on composers and compositions. The program consisted of the first movement of the Mozart G minor symphony, Phaeton (Saint-Saëns), The Jolly Farmer, A Curious Story from Kinderscenen (Schumann), Pizzicato Polka (Strauss), and the finale from the fourth symphony of Tschaikowsky.

E. K.

American Gilbert and Sullivan Association Meets

The American Gilbert and Sullivan Association held its first annual meeting in the ballroom of the Hotel Delmonico, New York, on April 26. Frederick J. Halton, author, traveler and lecturer, is president. A program of Gilbert and Sullivan entertainment was presented by Savoyard artists. J. Albert Hurley directed the musical program. The association, a national organizaton designed to foster the traditions of the Savoyard Operas, has placed on display at the hotel a collection of photographs of members of the D'Oyly Carte Opera Company.

American Singer for Chief Rôle in New Pizzetti Opera

The world première of a new opera by Ildebrando Pizzetti has been scheduled for May 4 in the Teatro Comunale, Florence, an event of the second Florence May Music Festival. The work is entitled Oresolo. An American girl, Marian Clarke, who has been singing at La Scala and the Royal Opera, Rome, will take the principal feminine rôle of Contarina.

Sittig Trio to Give New York Recital

The Sittig Trio will give a recital at the Barbizon-Plaza on May 6. The program includes compositions by Handel, Schumann, Mozart and Arthur Foote.

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HAMMOND ORGAN

THE ORGAN OF A MILLION TONES

Philadelphia Orchestra Concludes Opera Series with Die Meistersinger

Reiner Conducts Brilliant Performances of Wagner Work with Admirable Artists—Bailly Gives Final Museum Chamber Concert—Curtis Quartet and Society for Contemporary Music Present Programs

PHILIDELPHIA.—The operatic forces of the Philadelphia Orchestra performed Wagner's immortal Die Meistersinger here this past week at the Academy of Music. For once in the sixty-odd years of its lusty life, this greatest of all comic operas received full orchestral justice. Fritz Reiner, the conductor, and his players, one feels, earned at least a sprig of the laurel wreath that figures in the opera's final scene. As if inspired by the orchestral work, the singers united in a performance spirited and sympathetic. A dominant figure was Friedrich Schorr of the Metropolitan Opera, who as usual made Hans Sachs a living and lovable being by his deeply-felt sincerity and supreme vocalism. Fritz Wolff, tenor of the Berlin Staatsoper, now visiting America, in the part of Walther, made that young knight a handsome embodiment, and sang with exceptional resources of poetry and imagination. By a hundred unobtrusive touches of gesture, attitude and intonation he showed how truly he conceived the character. Charlotte Boerner proved an appealing Eva; Chase Baromeo, a powerful Pogner; Lyuba Senderowna, an arch Magdalene; Albert Mahler, a properly frolicsome and devoted David; Julius Huehn, an admirably pompous Kothner; and, finally, Gustav Schützendorf of the Metropolitan brought his inimitable gifts of comedy and song to the rôle of Bechmesser.

In these performances, Philadelphia did much for the lovers of Die Meistersinger. The many listeners who came from New York, Boston, Washington and other cities to hear this performance were repaid many times for their pilgrimage.

ORCHESTRAL SEASON CLOSES

The final Philadelphia Orchestra concerts of the season took place on April 18 and 20, with José Iturbi conducting. Haydn's Surprise Symphony opened the program. For this Mr. Iturbi had reduced the size of the orchestra to something approaching that for which the symphony was written. Following the Haydn came the Schubert Unfinished Symphony; after the intermission, the two charming Debussy nocturne, Nuages and Fêtes. Stravinsky's suite from Petrouchka was given in its entirety.

BAILLY PRESENTS FINAL CHAMBER MUSIC EVENT AT MUSEUM

The seventh annual series of chamber music concerts held at the Pennsylvania Museum of Art under the artistic direction of Dr. Louis Bailly, and presented by the Curtis Institute of Music, came to a close on April 14. A long and diversified program held the attention of the audience, beginning with Purcell's sonata No. 1 for string orchestra, conducted with power and skill by Dr. Bailly. Zadel Skolovsky, pianist, was heard in an interesting group by Chopin, Daquin (La Coucou), Rameau and Stravinsky. The young artist, who has talent of a marked order, was enthusiastically applauded and granted an encore. Vera Resnikoff, soprano, with the able assistance of Mrs. John F. Braun at the piano, sang French, English and Russian songs. Her voice is of lovely clarity, firm and well handled.

Chausson's concert in D, op. 21, for piano, violin and string quartet was given excellent projection in all its four movements by Jennie Robinor, piano; Eudice Shapiro and Marian Head, violins; Charles Jaffe, violin; Virginia Majewski, viola, and Victor Gottlieb, cello. The final offerings were an anonymous fifteenth century Españoleta for chamber orchestra, and a Passacaglia for violins and violas ensemble (Handel-Halvorsen). Dr. Bailly conducted these and once more his musicianly command elicited a smooth, finished performance.

CURTIS QUARTET IN LAST BEETHOVEN LIST

The last Beethoven concert in the series presented by the Curtis String Quartet was given at the Ethical Culture Society on April 24. The B flat quartet, op. 18, No. 6; the trio in B flat for violin, viola and piano (with Arthur Reginald, pianist) and the quartet in F comprised a program played with finesse and admirable balance and unity.

SOCIETY FOR CONTEMPORARY MUSIC SPONSORS NOVELTIES

The Society for Contemporary Music held a concert in the Academy of Music foyer on April 26. Participants were Margaret Codd, soprano; Samuel Barber, baritone; Sylvan Levin, pianist; the Philadelphia Orchestra Ensemble (Saul Caston, conductor), and the Curtis String Quartet. Perhaps the outstanding number was the concerto for piano and orchestra by Dmitri Shostakovich, which Mr. Levin played with brilliance, accuracy and observance of its satiric intent. Miss Codd scored for her singing of Ernst Toch's The Chinese Flute, for soprano and orchestra. Mr. Barber appeared in his own composition, Dover Beach, for baritone and string quartet. This is a musical setting for a poem by Matthew Arnold, and has beauty, force and sustained interest. Mr. Barber and the quartet received much applause. Nicolai Berezowsky's quintet for wind instruments proved a work of atonal nature, a fine example of this idiom. Other numbers were L'Arlequinade by Joseph Huettel and Honegger's Pastorale d'Ete. M. M. C.

Hart House String Quartet Completes Eleventh Season Successfully

The Hart House String Quartet, with its original personnel—Geza de Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola; Boris Hambourg, cello—completed its eleventh season last month.

THE HART HOUSE STRING QUARTET.

Since October 1 they have played ninety-four concerts, of which fourteen were given in Toronto, when they had the assistance of Harold Bauer and Harriet Cohen. In the United States they toured in Massachusetts, Vermont, New York and Illinois.

The principal plan of their programs this season has been the cycle of Beethoven's last quartets, which were presented in Buffalo and Toronto. The modern works included the quartets by Schönberg, Respighi, Bloch and Amice Calverley, a Canadian pupil of Vaughan Williams. The Bax quintet was given its American première.

Plans for next year indicate that more time will be spent in the United States than previously. Numerous engagements are already booked, including a Brahms series in Buffalo and Scranton, and a tour in California and the Western states. Among their March appearances are those at Colgate and Cornell universities. Their annual tour across Canada will be made again, and a series of concerts given in Toronto, Ottawa, Montreal and Winnipeg.

Harrington van Hoesen Sings with Chorus in Roselle, N. J.

ROSELLE, N. J.—Harrington van Hoesen, baritone, was heard with the Lucille Bethel Chorus on April 1. Mr. van Hoesen sang two groups and obbligatos with the chorus. Frank La Forge, his teacher, provided masterly accompaniments and was also represented on the program by his compositions Hills, Sanctuary, Sailors, and Farewell at Morn. Mr. van Hoesen's rich, colorful voice and unusual interpretative ability were a source of enjoyment. K. T.

Henry F. Seibert's Activities

Henry F. Seibert, with soloists and his chorus choir at Holy Trinity Lutheran Church, New York, was heard in selections from Bach's St. Matthew Passion on March 31. Mr. Seibert played a monthly organ recital on April 7, when the program comprised numbers by Wagner, Franck, Bach, Brahms, Reger, Macfarland and Dubois. Mr. Seibert gave recitals recently at Susquehanna University and New York Institute for the Blind, in Nashua, N. H., and Reading, Pa.

In February Mr. Seibert read a paper on Choir Directing before the Music Group of the Greater New York Federation of Churches, and gave a demonstration in the singing of Lutheran chorales.

In July Mr. Seibert again will be in charge of music at the summer school at Silver Bay, Lake George, N. Y., conducted by the Lutheran Synod of New York. Instruction on the Lutheran Liturgy, choir directing, and presiding at the organ in Hughes Memorial Chapel are some of his duties. Mr. Seibert played an organ recital in the First Presbyterian Church, Passaic, N. J., on April 28.

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WJZWEAFWABCWOR

Jubilee celebrations, in honor of George V of England, are to be broadcast in America by NBC in cooperation with the BBC, beginning May 6. The climax of the broadcast celebration comes on May 9, when the King will be heard in a speech before the members of the House of Lords and Commons. WEAF carries this.

Eddy Brown's programs given each Monday on WOR began on April 29 a new series of works selected by the League of Composers. The first was A Mass by Virgil Thomson, sung by the Adesdi Chorus (forty voices), Margarete Dessoff, conductor. The broadcasts of May 6 and 13 consist of Music for the Theatre by Aaron Copland and excerpts from Black Maskers by Roger Sessions, both for chamber orchestra and both conducted by the composers. May 20, Frederick Jacobi is to conduct his concerto for cello and orchestra (for chamber orchestra and soloist) . . . The NBC networks are to participate in National Music Week, beginning May 5. On that day, David Sarnoff, president of the Radio Corporation of America and chairman of the National Music Week Committee, will make an address over WJZ during Frank Black's string symphony broadcast. Choruses and glee clubs from various schools and universities are to be presented in programs illustrating the development of music appreciation. National Music Week closes on May 11 with a gala program featuring many radio celebrities over WJZ. Among the more than fifty-five sustaining NBC programs dedicated to National Music Week are several from abroad, one from the Library of Congress and one under the auspices of the National Federation of Music Clubs. . . . A round table discussion of the progress of music in America is to be sent out over WJZ, May 5, by Mrs. John Alexander Jardine, president of the National Federation of Music Clubs; Mrs. Harold Vincent Milligan, member of the Women's National Radio Committee; Olga Samaroff-Stokowski, pianist, lecturer and pedagogue, and secretary of the Schubert Memorial, Inc.; Herbert Witherspoon, director of the Metropolitan Opera; and Pitts Sanborn, director of the Radio Institute of the Audible Arts. This is a special feature of National Music Week. Music will be supplied by the NBC Concert Orchestra. . . . On May 5, WEAF carries songs from Rimsky-Korsakoff's The Snow Maiden and The Tsar's Bride, heard direct from Moscow. Richard Crooks returns as featured soloist on the Voice of Firestone concert on May 6 (WEAF). . . . The winner of the Walter Damrosch Award, which grants a two-year fellowship for the study of music at the American Academy in Rome, is to be announced over WJZ on May 9, when the winning composition will be played. No announcement of the winner will be made until the broadcast. Deems Taylor has been chosen to confer the award. . . . Frank Black's string symphony has returned to the air over the NBC networks on Sunday evenings, beginning April 28, taking the period formerly occupied by the General Motors Concerts (WJZ). From time to time prominent soloists are scheduled, the first being Isidor Philipp, French pianist, who is to play the Bach D major concerto on May 19. . . . A new series of La Forge-Berúmen Musicales is to be heard weekly over the Columbia system on a coast to coast hook-up from WABC, beginning May 22. These programs feature artists with orchestra and also a chorus of solo voices. All of the singers to be heard on these programs are pupils of Frank La Forge; the pianists, students of Ernesto Berúmen. The broadcasts are to be of about half-hour duration and are scheduled throughout the summer.

200 Pianists Play in Oklahoma Ensemble

Boyd R. Ringo and Helen Colburn Ringo, heads of the piano department at the University of Tulsa, Okla., presented on May 3 at Tulsa Coliseum, 200 pianists, playing 100 pianos at one time. The arrangements for this ensemble are of standard literature, made by the Ringos. Last year this program was given for the first time under the name Piano Carnival, using fifty pianos and 100 pianists. It was broadcast by the Columbia network.

Balkans Disclose Interest In Fine Concerts and Opera

Life in Bulgaria and Greece Replete with Worthwhile Musical Entertainment—Prominent Soloists Welcome

ATHENS.—The Balkans are an agglomeration of small nations, young in literary and artistic life. The long Turkish and other dominations have left marks which it is difficult to efface; and from the national musical point of view it is impossible to determine exactly what is owed to Greece, Bulgaria, or any of the other neighboring states. National folk music is everywhere influenced by Turkish and Italian traditions, and it is perhaps only in the ecclesiastical music (called Byzantine) of the Balkans that there may still be found national elements which have come down to us from a far-distant past.

ASTONISHING ACTIVITY

The importance of the ethnic contributions of the Baltic States to the art of the world cannot be overestimated, and one is amazed at the artistic resources, activity, and returns of such centres as Athens, Sofia, Belgrade and Bucharest, and at the intensity and scope of the effort to bring music to all the people, even to those of the remotest provinces. The world outside of these countries knows practically nothing about the fruitfulness and beauty of their musical life.

A PICTURE OF BULGARIA

With only half a century of independence behind it, Bulgaria gives signal proof of a highly developed musical taste. Sofia has a model opera, equipped with all the latest technical improvements, and possessing a troupe of singers, choristers, dancers and instrumentalists to the number of 157, and a technical personnel of again as many. Some of its artists (Milcova-Zolotovitch and Tabacova, sopranos, Mintchev and Hintchev, tenors, and others) are first-class, and could without risk of any kind appear at any of the Operas of Europe and America. Four conductors take care of the Sofia Opera: Zlatine, Bobchevsky, Dimitrov and Naïdenov. Recently Chaliapin came to Sofia for a single performance of Boris. He liked the Sofia Opera so much that he gave Boris three times, and Prince Igor by Borodin, twice. Another international artist who has overwhelming success in these parts is the French tenor André Burdino, in the French and Italian repertoire.

In addition to the Opera, Sofia boasts two symphony orchestras, a number of choral societies and also chamber music organizations, all of which regularly give concerts. Recalling that the population of Sofia does not exceed 350,000, the foregoing represents an extraordinary musical vitality, and it is also pertinent to report that operas and concerts here always have packed houses. Another signal point is that Sofia is one of the rare capitals which does not accept the ready-made opinions of Paris, Berlin, London, or New York. Musical *snobisme* has never taken root in Bulgarian soil, and Sofia conserves an independence of opinion that merits admiration and wins respect.

A LOOK AT GREECE

The modern musical life of Greece commenced with the foundation of the Athens Conservatory and the Athens Symphony Orchestra, in 1872. Athens, with a million inhabitants, now has three conservatories, each with branches throughout Greece and the surrounding islands. The Opera has not developed into anything important, due principally to its being a private organization. Weak financial backing prevents it from getting out of the rut of a demoded repertoire, the result being nothing very interesting.

Choral societies, symphonic concerts and virtuosos, on the other hand, abound and succeed in Athens, and make it a place of many musical satisfactions. This season such works as Requiem (Berlioz), Messiah (Handel), King David (Honegger), St. Matthew Passion and St. John Passion (Bach) have been given by the choral societies; orchestral fare has been augmented by the creation of the Orchestra of the Hellenic Conservatory, Evanghélatos, conductor; and such celebrities as Cortot, Thibaud, Segovia, Hubermann, Schnabel, Kubelik, Piatigorsky, Sauer, Imre Ungar, and Kulenkampff, to mention only a few, have delighted Grecian, particularly Athenian, audiences.

SOME BULGARIAN AND GRECIAN MUSICIANS

The Balkan States also have their "schools" of composition and representative artists. An interesting Bulgarian composer is Pantcho Vladigheroff, author of many instrumental and symphonic works; while in Greece, Dimitri Mitropoulos (also known as pianist and conductor), Pietro Petrides, Levidis, and Manolis Kalomiris stand out. The last named, director of the National Conservatory, may in fact be considered the most representative illustrator of Grecian folk art, his operas The Mother's Ring and The Overseer occupying a place in Grecian music similar to that held in Czechoslovakia by Smetana's Bartered Bride.

Young Grecian musicians who are meeting with success in foreign countries as well as their own, are Mitropoulos (pianist-conductor), Fardulli (baritone), Réna Kyriakou (seventeen year old composer-pianist), Ina Marika and Marika Popaïnnou (pianists).

FRANK CHOISY.

Josephine Forsyth's Compositions Widely Performed

Performances of Josephine Forsyth's compositions have been numerous, especially of her musical setting of The Lord's Prayer and the lullaby, Precious Wee One. A February hearing of the former number was on the program of the Carl Craven Ladies Chorus in Chicago, with the composer at the piano. Miss Forsyth also was guest pianist at the annual breakfast of the Pen and Pencil Club in Chicago on March 10. April 7, at Lake Erie College, Painesville, O., the college glee club and choir of the Trinity Cathedral (Cleveland), in a vesper service at the Helen Rockwell Morley Music Building, sang The Lord's Prayer, arranged by Edwin Arthur Kraft, who presided at the organ. In Cleveland, on April 11, the Federation of Women's Clubs presented a program of Forsyth compositions at their state convention.

The Cathedral Choir of the First Congregational Church of Mansfield, O., under the direction of Edyth Fletcher, included The Lord's Prayer in their broadcast over WHK, April 20. The Easter Sunday (April 21) performances of The Lord's Prayer took in the regular Easter Sunrise Service at Hollywood Bowl, where Miss Forsyth's work has been adopted as a traditional part of the Easter observance, and where it was sung by a large chorus with the composer at the piano; the broadcast over WTAM of the Vocal Arts Chorus, under the direction of Charles D. Dawe; and a performance in choral form in Jerusalem.

Edyth Fletcher programmed Miss Forsyth's Joy Cometh in the Morning in a recital sponsored by the Woman's Club of Canton, O., April 25.

Walter Mills Concluding Season

Walter Mills, baritone, is concluding an active season. On Easter Sunday Mr. Mills gave a Bach program in the chapel at Princeton University (his third appearance this season at Princeton). On May 1 he appeared in joint recital with one of his pupils, Louise Beaman, lyric soprano, at Nyack, N. Y., for the benefit of Christ Church Organ Fund; May 3, he gave a musicale at the New York home of Mrs. Reginald De Koven. May 7, he is to be soloist for the annual lunch of the Junior Relief at the Hotel Biltmore, New York; 12, is to sing at a memorial service for Dr. William Rogers Chapman at the Waldorf-Astoria, New York. On May 14, the baritone has been engaged for a joint recital at Briarcliff Manor, N. Y., and May 25, for a recital for the Arts and Science of Long Island.

Toscanini Sails to Fulfill European Engagements

Following the close of the New York Philharmonic Symphony Orchestra season, Arturo Toscanini and Mrs. Toscanini sailed for Europe May 2 on the SS. Majestic. After a holiday at his home on the Isolino San Giovanni near Pallanza on Lake Maggiore, he will go to London to conduct the B. B. C. Orchestra on June 3, 5, 12 and 15. In July he goes to Salzburg to begin rehearsals for the festival. He will direct Falstaff on July 29, August 3, 17 and 26, and Fidelio on August 7, 14, 24 and 31. The *maestro* is also to conduct two concerts with the Vienna Philharmonic Orchestra.

Lehmann Sings Elsa at Covent Garden Opening

The Covent Garden season opened in London on April 29 with a performance of Lohengrin in which Lotte Lehmann was heard in the rôle of Elsa, which she sang at the Metropolitan this year. Mme. Lehmann spent a week at Cap Martin on the Riviera, on her arrival from America, after which she made two appearances at the Vienna Opera, under the direction of Bruno Walter in Tosca and Fidelio, before leaving for London. Mme. Lehmann's future plans include several performances this summer at the Salzburg Music Festival, including Fidelio under the direction of Arturo Toscanini.

Chaliapin Leaves After Tour Here

Feodor Chaliapin sailed on April 13 by the SS. Paris to fulfill engagements in Europe; later in June he will go to his summer home in Kitsbühel, Austria. Mr. Chaliapin is planning to return to America next season for a limited number of engagements. The singer arrived here on January 15 and since then, over a period of three months, was almost continuously on the road. He appeared in recital and as soloist with orchestra in twenty-one cities and on several occasions had to make a hurried trip by airplane in order to be on time for the concert. It is probable that Mr. Chaliapin also will be heard in opera here next season.

Heifetz in Oslo Plays for Royalty

OSLO, Norway.—Jascha Heifetz played the Beethoven violin concerto here on April 1, winning a sensational success. His audience included King Haakon of Norway, the Crown Prince Olav and his wife, Princess Martha; also Prince Gustav and Princess Tyra of Denmark. From here Heifetz went to Italy, where he played in Milan, Florence, Rome, Naples, Genoa, Bologna, Ancona, Cremona, Venice, Fiume, Trieste and other cities. His last concert was presented on April 17 in Milan. The following day he sailed from Genoa on the SS. Rex for America.

K. L.

Querita Eybel Wins Mary Garden Scholarship

Querita Eybel, soprano of the San Francisco Opera Company has won a scholarship with Mary Garden, who is conducting master classes in acting at San Francisco. Miss Garden chose one woman and one man from among the aspirants to scholarship privileges.

Milstein In Brilliant Omaha Recital

Violinist Makes Strong Impression on Hearers in Nebraska City—Other Events Heard

OMAHA, NEB.—The Nathan Milstein recital, given at the Joslyn Memorial under the auspices of the Tuesday Musical Club, afforded many shining examples of brilliant and virtuosic violin playing, superb command of style and interpretative powers rich in musical feeling and imagination. A Vivaldi sonata, masterfully played by Mr. Milstein and his able pianistic collaborator, Leopold Mittman, opened the program, after which came the Bach Chaconne, the Glazounoff concerto, Dohnanyi's Andante alla Zingaresca, two scintillant caprices by Paganini and numbers by Bloch, Rimsky-Korsakoff and Smetana, to which were added various encores. Mr. Milstein left a strong impression on his hearers by his sincerity, the virility and vigor of his style and the moving power of his readings.

Robert Herring, tenor, of this city, gave a recital recently in the Knights of Columbus Auditorium. His program included a group of German Lieder, Beethoven's Adelaide, Liszt's Loreley, the Cielo e Mar aria from La Gioconda, by Ponchielli, the Dream, from Massenet's Manon, and a generous English group. In all these Mr. Herring revealed a voice of pronounced natural beauty, seriousness of purpose and a high type of present achievement. His future efforts will be awaited with interest and high expectations.

Besides the regular organists of the Joslyn Memorial the following performers have been heard on the programs presented in that edifice: A. L. Hobbs, baritone; Gladys Hamstreet, Marguerite Brown, Berneice Dugher, June Smith and Verne Vance (the last named a resident of Lincoln), pianists; Kathleen Kelly, soprano; Ardyth Gehrmann, James Peterson and Helen Williams, violinists.

J. P. D.

Branscombe Choral to Give New York Spring Concert

The Branscombe Choral of women's voices, conducted by Gena Branscombe, American composer, and assisted by Foster Miller, American bass-baritone, will give a spring concert at the Hotel Astor, New York, on May 9. While this group has sung together four years, this is their first concert under their own auspices. The choral finishes its season of three radio performances and four public appearances on May 18, over WJZ's coast-to-coast network.

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Dublin Cheers John McCormack, Horowitz, Heifetz and Supervia

Local Artists Win Success—Season Likewise Has Share of Oratorio and Opera

DUBLIN.—Dublin's concert season, which has been rounded up, has had many distinguished features. As usual these were provided chiefly by the ambulatory body responsible for the series of Celebrity Concerts, but ably seconded by the Royal Dublin Society with their series of recitals. Thus many of the world's great names in music were placed at our service, and we of the Celtic fringe were able to feel that we moved and pulsated with the big world outside. Not that we are under any doubt as to our own distinctive inheritance. We yield to no people in pride in our folk music, and with Balfe, Wallace, Villiers Stanford and Hamilton Harty for flag bearers, we feel that we do not make a bad showing among the moderns as well.

McCORMACK TRIUMPHS

Early in the season we had—as our special right—a concert from John McCormack. The occasion was a triumph for John, personal as well as artistic. He sang delightfully and brought down the house over and over again.

THRONG HEARS MESSIAH

Then we had The Messiah in the great Agricultural Hall of the Royal Dublin Society. This concert, while yielding rich artistic fare, was chiefly important as demonstrating how well the hall can be adapted for concert purposes. In that respect it proved wholly satisfying, for it perfectly accommodated 10,000 people and showed excellent acoustic properties.

HOROWITZ THRILLS

The outstanding feature of the Celebrity Concerts was Horowitz' recital. The pianist gave us his strength and brilliance in the Liszt B minor sonata; the Bach-Busoni organ prelude and fugue; two sonatas by Scarlatti; polonaise, mazurka, and two études by Chopin; and various études by Debussy. Altogether a memorable occasion.

HEIFETZ ELECTRIFIES

Jascha Heifetz' recital consisted of a brilliant reading of the Kreutzer Sonata, by Beethoven; the Vieuxtemps concerto in B minor (played with rare depth of feeling, especially in the *adagio* and finale movements) and several short pieces of electrifying finish, to end up with.

SUPERVIA RADIANT

One of the most thoroughly "popular" of the series was that in which Conchita Supervia made her bow. Her Spanish charm and grace, and particularly the way in which she appeared to be delighted and in good humor with herself, were utterly ingratiating. In her Spanish costume and songs, she was a glowing, live ember indeed, radiating sunshine all round. Ivor Newton was her superb accompanist.

ROBESON EXPOUNDS

Paul Robeson, coming to us again, showed a distinct advance in his art, with a marked flair for making sermons of songs. He was ably accompanied by Lawrence Brown.

HOMELAND ARTISTS WIN SUCCESS

The leading features of the series given by the Royal Dublin Society were Solomon, in two elaborate programs of Bach, Mozart, Brahms, Chopin, Schumann, Albeniz and Rachmaninoff; the Griller Quartet, in a ravishing interpretation of Haydn's quartet in D major, op. 64; the Hirsch Quartet, with Lionel Tertis and his viola; and Ruda Firkusny, a fine pianist.

The same series also brought forward three recitals distinctly Irish in interest. Laelia Finneberg, who received her early musical education in Dublin, returned to us after an extensive course of lessons abroad and as the possessor of a wonderfully advanced art. Her two song recitals were absorbing in all points. Her tone, artistry and facility in half a dozen languages were honored in loud applause by a large audience.

The Irish Ensemble, a distinctively Dublin body of merit, composed of Nancie Lord, Arthur Franks, Petite O'Hare, Ida O'Reilly and Rhona Marshall, was admired for unity of purpose and ensemble; while the Belfast Broadcasting Orchestra, presenting Frederick Stone, a young and clever Dublin pianist, was also successful in its recent concert.

OPERATIC ENJOYMENTS

The Dublin Operatic Society produced two operas during the year: Faust and Il Trovatore, while the Rathmores and Rothgan Musical Society gave us light opera. A noteworthy company of choristers and glee and madrigal singers has also been formed under the name of The Good Companions, and their inaugural concert was quite an event.

We are now in the *Feis* season, for, as with the birds, it is the spring that tempts our young singers to show their powers competitively and several festivals have already been held. That in Belfast was a remarkable one, attracting a record number of entries. Those in Deny and Colbranne were spirited for provincial towns. The western town Sligo is also up and doing in this respect. Our Dublin Feis Ceoil will be held in the week beginning May 10, and I understand the entries received nearly constitute a record. The patrons this year are Roy Henderson, H. P. Grene, Henry Wordale, Eric Cundell, Howard Craxton, Cormac McGinley, Colm O'Lochlan and Dr. Kitson.

M. F. LINEHAN.

Ruth Lynda Deyo, Composer, Returns After Sojourn in Egypt

Ruth Lynda Deyo, American pianist and composer, has returned to America after spending some time in Egypt. This musician, an associate of d'Indy, Paderewski, Malipiero and others, has completed a music-drama, with an Egyptian historical setting, which is said to be of the epic proportions of Wagner's operatic works.

"This is my first achievement in composition," Miss Deyo stated in a recent interview, "for, although the subject has always been a serious study to me, especially the Ancient Greek and Oriental modal structures, I did not give out my creative work in its developing stages. When I realized that I was ready to devote myself to composing, I left the concert platform and went to Egypt to absorb the lore of the country which forms the background for my work.

"In addition to the score of the music-drama, whose title is A Diadem of Stars, I have a great deal of material to facilitate the task of the producers in the shape of archaeologically correct data for scenery, costumes and properties, and above all," she added, "the essential coefficient of the music. The contribution of my British husband, Charles Dalton, takes the form of a dramatic poem in rhythmic prose, an epic of one of the most critical moments in Egyptian history. We believe Mr. Dalton to be the first writer to find a theme for epic poetry in the story of Ancient Egypt, and that this is the first time a music-drama of this nature has been created in Egypt."

RUTH LYNDA DEYO and CHARLES DALTON, her husband, on the veranda of their villa in Maadi-Cairo, Egypt.

The composer described how she and her husband had infused into their joint work the elements of idealism. "We avoided the gloom, despair and sudden death of conventional opera plots, believing in our power to give the world light, cheer and hope through the medium of appealing music and poetry in a colorful and moving stage picture, with legitimate dramatic contrasts.

"Unusual scales, rhythms and ancient folk-melodies from Egypt lend color to the score. The text, in English, follows the dignified language of the hieroglyphic inscriptions, and harmonizes perfectly with the musical idiom.

"The story deals dramatically with episodes in the life of the boy-king Tutankhamen, and of his father-in-law, Akhnaten, the young ruler who sought an ideal state for all mankind, and held to his ideals despite the most bitter opposition."

Miss Deyo gave a lecture on the subject of her score on April 16, at the New York home of Mrs. John Henry Hammond. A few of the more lyric numbers, solos and duets, were sung by Rolf Gerard, tenor, Beatrice Belkin and Ellen Dalossy, sopranos, with the composer at the piano. The large number of guests in attendance included patrons of the Metropolitan Opera, musicians and men and women of social prominence.

S. K.

Florence Easton on Holiday Trip

Florence Easton, soprano, who recently left here for England to fulfil concert engagements, has been on a short holiday trip to Holland and Belgium during which she met Erich Kleiber, Walter Morse Rummel, Lili Krauss and Simon Goldberg. She heard Kleiber conduct in Brussels, and Krauss and Goldberg in a program of Beethoven sonatas. She concluded her trip with a party given by the American Ambassador at The Hague. According to present plans, the former Metropolitan singer returns here next fall.

Hazel Heffner in Allentown Event

Hazel Heffner, contralto, gave a recital in Allentown, Pa., on March 14. She offered early seventeenth century songs in her first group. Later she sang German numbers and the aria Ah! Rendimi from Rossi's Mitrane. In conclusion she presented songs by Harriet Ware. Assisting Miss Heffner were Mae Haas and Hannah Long, two-pianists. Miss Haas was accompanist.

Annie Friedberg to Bring Roman Totenberg

Roman Totenberg, young Polish violinist, will make his first American concert tour under the management of Annie Friedberg, beginning next November. He is to be heard in recital and with orchestra and also join in a new trio for chamber music concerts.

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Nelson Eddy Warmly Applauded in Richmond

Louise Arnoux Appears in Woman's Club Recital—Civic Orchestra Presents Local Soloist

RICHMOND, VA.—Nelson Eddy's appearance in the last concert of the Musicians' Club series at the Hotel Jefferson on April 23 brought to a successful climax the local season of music. Mr. Eddy's dramatic high notes and manly stage presence, combined with his program of marked variety of selections, gave his hearers an evening of great delight. Excerpts from Die Meistersinger proved a real highlight of the concert. The baritone's voice was warm, ample and brilliant throughout. Theodore Paxson accompanied very acceptably, especially in the Wagner numbers.

Louise Arnoux, mezzo-soprano, was the charming guest artist of the Woman's Club recently, singing a delightful program of French folk music in a truly French style. She was received with much enthusiasm. Dora Miller accompanied with skill and no little art.

Richmond's Civic Orchestra in its concert early in the month, under its regular conductor, Elizabeth Woodson, played the G minor symphony of Mozart, a Fantasia by Bach, with other works by Järnefelt, Tschaikowsky and Saint-Saëns. Mrs. Herbert Ragland, soprano, was the soloist, giving the aria from Louise brilliantly and effectively.

Many Richmond singers are attending choral rehearsals as a feature of the local Musicians' Club, these being directed by P. Paul Saunier, local choir leader. Haydn's Creation is the work chosen for study.

Mrs. T. Roy Grubbs sang recently before the Virginia Federation of Music Clubs at Norfolk.

J. G. H.

National Symphony Orchestra Visits Southern Cities

The National Symphony Orchestra of Washington, D. C. (Hans Kindler, conductor) returned on March 28 from engagements in Asheville, N. C., Columbia, S. C., and Charlottesville, Va. It was the orchestra's first visit to Asheville and Columbia, and its second in two years at the University of Virginia, Charlottesville. The Columbia engagement was on March 26, when the orchestra took part in the Shandon Choral Society's Spring Festival.

Engagements of Grete Stueckgold

Directly after her return to New York from Havana, Cuba, where she appeared for the first time on April 9 and 12, Grete Stueckgold was heard in a private performance in the ballroom of the National Society of Colonial Dames, New York, on April 16. After this the Metropolitan soprano portrayed Eva in the three performances of Wagner's Die Meistersinger which the Philadelphia Orchestra Association gave in the Quaker City on April 24, 26 and 27. Pennsylvania State College also engaged Mme. Stueckgold for a recital on April 30 at the College Auditorium, State College, Pa.

WEAF Features Achron Artist-Pupil

Lea Karina, Finnish soprano, artist-pupil of Isidor Achron, sings each Sunday over WEAF for the Continental Varieties with Hugo Marianni's orchestra. Miss Karina sings in eight languages.

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Amsterdam Brilliantly Marks Bach-Handel Anniversary

Mengelberg and Many Soloists Score—Recitals and Chamber Music in Welcome Evidence

AMSTERDAM.—The Bach-Handel commemorations continued to be held during past weeks, with various orchestral and chamber concerts of works by those unsurpassable masters.

An all-Bach program at the Concertgebouw, under Mengelberg, attracted considerable attention. It offered a many-sided view of the genius of the Leipsic cantor. Two of his great cantatas were imparted: Nun ist das Heil und die Kraft (double fugue for orchestra and chorus) and Ein feste Burg ist unser Gott (for chorus, orchestra and four soloists). Overture in B flat, for flutes and strings, concerto for two violins, and the magnificent Passacaglia in C, for organ, completed the feast.

MENGELBERG CONDUCTS FOR SOLOISTS

Mengelberg's recent activities have not been limited to his Bach concert. He has also presided over a number of meetings in which distinguished soloists were featured. Among these events should be listed Backhaus' perfect realization of B flat piano concerto (Brahms); Carl Flesch's finely musical reading of the Beethoven violin concerto; George van Renesse, Dutch pianist, in a poetical disclosure of concerto No. 2 (Rachmaninoff), and Rudolf Gall's playing of Debussy's Rhapsody for clarinet and orchestra—the latter such a delightful novelty that general request obtained its repetition at a later concert. The purely orchestral part of these programs comprised ballet music from Alcina (Handel), fifth symphony (Tschäikowsky), Bolero (Ravel), Fire Bird (Stravinsky), and Eroica (Beethoven).

RECITALISTS DO THEIR PART

Following up the Bach-Handel commemoration idea, Wanda Landowska played the Goldberg variations on the harpsichord, in the Concertgebouw recital hall, while Harold Samuel gave three Bach evenings at the Music Lyceum. Both artists enjoyed enormous success. Interesting too were Bach's E major and Handel's F major violin sonatas, played by Andries Roodenberg in recital at the Lyceum. Instead of the usual piano accompaniment these sonatas were delivered in their original garments, that is, with violin, harpsichord and cello *continuo*. The ingratiatingly transparent effect produced quickly convinced the listener that this is the true and only way to hear this beautiful music. The second half of Roodenberg's recital was a charming sonata by Henk Badings, young Dutch composer, and First Rhapsody by Bartok. Felix de Nobel assisted ably at the piano. Erwin Bodley was the harpsichordist in the sonatas.

THIBAUD WINS AGAIN

Jacques Thibaud gave a recital here within the period under discussion, and conquered as usual, playing with all the art for which he has so long been famous. He had a large and enraptured audience.

KOLISCH AND NESSY SCORE

The appearance of the Kolisch Quartet also made a deep impression. The magnificent abilities of the gifted group were heard in Haydn, Schönberg, and Beethoven's op. 135. The Schönberg (op. 10) gripped the audience, particularly the last two movements, in which a score for soprano enables the composer to work some extraordinary tonal effects. The vocalist of the occasion was Julia Nessy, who sang the difficult part with admirable ease, tone quality and appeal.

EVELETH VAN GRUNS.

Zimbalist Heard with Denver Orchestra

First Season by New Organization Concluded Successfully — San Carlo Opera Series Applauded—Lhevinne to Hold Summer Class

DENVER, COLO.—The third concert by the Denver Symphony Orchestra was made notable by the assistance of Efrem Zimbalist, who projected an outstanding performance of the violin concerto in E minor by Conus, ably assisted by the orchestra. He was rewarded with many recalls by the enthusiastic audience which evidently enjoyed this seldom-heard violin opus and its masterly performance.

This being the last concert in the first season of the newly organized Denver Symphony Orchestra, Conductor Horace E. Tureman had prepared an excellently chosen program with especial care. It opened with the overture to Mozart's opera Don Juan and contained in its first half also five sonatas from The Good-Humored Ladies by Scarlatti-Tommasini, a novelty for Denver. The second half of the program was devoted entirely to Wagner, and brought the Siegfried Idyll, Forest Murmurs from Siegfried, the Prize Song from Die Meistersinger, and closed with the prelude to the same opera. The Prize Song was especially enjoyed as it brought Zimbalist before the delighted audience a second time.

All in all, this first season by the Denver Symphony Orchestra must be called a successful one. The undertaking was certainly a step in the right direction, and it is to be hoped that Denver citizens will realize its potential value to the municipality and rally to its support.

SAN CARLO OPERA APPEARS

The San Carlo Grand Opera Company was heard in four performances consisting of Madam Butterfly, La Boheme, Faust and the double bill Cavalleria Rusticana and Pagliacci. The large City Auditorium was taxed to capacity for the opening performance, while the other productions also were well attended. They were of uniform excellence, which is expected of the San Carlo Company, and thoroughly delighted the audiences.

LHEVINNE TO HOLD SUMMER CLASS

Interesting is the announcement of a summer master class for pianists by Josef Lhevinne. It will be held under the auspices of the college of music of the University of Colorado in Boulder, and last from June 17 to July 12. G. S.

Clarke Conservatory to Award Composition Prizes

In order to encourage composition among the younger Americans, the Clarke Conservatory of Music, Philadelphia, announces prizes for original works in two classes: For secular works, a first prize of $50 is offered; second prize, $25; third prize, $15. For sacred works: one prize of $50 is awarded for a choral composition (anthem or motet), and another prize of $50 for a composition for organ.

The compositions in the secular classification must be confined to not more than a quartet, although any form of composition may be submitted. In the choral number any desired number of parts may be used, with organ accompaniment or *a cappella*. If a vocal quartet be submitted in the secular classification, an accompaniment may be added.

The contest is open to any composers who will not have passed their thirtieth birthday on August 15, 1935. A composer may submit more than one manuscript and may receive more than one prize; he may submit compositions only for the first prize in each classification if he so desires.

The contest closes on August 15 by which time all compositions submitted must be in the hands of the Clarke Conservatory of Music.

In Compositions in which a score is necessary (such as a string quartet) both score and parts must be sent. Manuscripts must be written in ink; works written in pencil will not be considered.

Each manuscript must have written on its title page a *nom de plume* or other identifying sign and must be accompanied by a sealed envelope containing a paper with the name and address of the composer inside and the *nom de plume* or other identifying sign on the outside of the envelope. Neither the name nor the address of the composer mnst appear elsewhere.

The judges are to be musicians of note, whose names will be announced at least thirty days before the contest closes.

In order to observe the utmost fairness, the final award will be made by the judges at a public hearing of those compositions which they consider to be the most meritorious. This will take place during the first week of October, under the following conditions:

1. Due notice will be given to each composer whose work is to be performed and he shall furnish the performers for this public hearing and be present in person. 2. The winning sacred choral composition, if suitable, will be performed by the choir of the Church of St. Luke and The Epiphany, under the direction of Dr. H. Alexander Matthews. The winning organ number will be performed at the same time by Robert Elmore, head of the organ department at the Clarke Conservatory of Music. Due notice of the date of all performances will be given. The prizes for both these numbers are awarded in the name of Dr. H. Alexander Matthews. 3. Owing to the impracticability of holding a contest for either the sacred choral number or the organ number in a church, the judges reserve the right to award these prizes upon the merits of the manuscripts. Should more than one number in either classification, or in both, be deemed worthy of public performance, all such will be performed. 4. The rights of public performance shall be retained by the Clarke Conservatory for a period of thirty days after the awards shall have been made. At the close of that time, all rights of performance and of copyright shall revert to the composer.

For further information, apply Clarke Conservatory of Music, 1714 Chestnut Street, Philadelphia, Pa.

JENNIE ROBINOR,

pianist from the Moscow Conservatory, former student at the Curtis Institute, Philadelphia (where she studied piano with Alexander Lambert and chamber music with Louis Bailly), receiving in 1934 the degree of Bachelor of Music. In 1935, Miss Robinor has played at the White House; the Cosmopolitan Club, New York; the Pennsylvania Museum of Art, Philadelphia, and given a piano recital on April 28 at the Settlement Music School in Philadelphia. On May 8, she will play the Chausson concerto on the weekly broadcast of the Curtis Institute of Music program over the Columbia network.

Giannini Hailed in Oklahoma City

Soprano Honored by Sigma Alpha Iota Following Appearance

OKLAHOMA CITY, OKLA.—Dusolina Giannini, in the final concert of the season of the Artist Series under the direction of Frances Potter Hauser, gave a performance on April 22 that will be long remembered in Oklahoma City. Her superb artistry and magnificent voice thrilled her hearers who recalled her again and again. Several encores were necessary to satisfy the audience. Molly Bernstein gave splendid support at the piano. These two artists are assured a cordial welcome at any future time.

Following the concert a reception was given in the lounge of the Shrine Auditorium by the Sigma Alpha Iota alumnae, of which Miss Giannini is a member. Several hundred of the season subscribers, including the faculty of the Fine Arts Department of the University of Oklahoma, the College for Women and A. & M. College, were invited.

The roster for next season's Artists' Series of five attractions includes Grace Moore, Lawrence Tibbett, Albert Spalding, La Argentina and Dalies Frantz. The growing list of season subscribers indicates a capacity house for each of these artists. The Revelers will be presented at the Shrine on May 7 as the closing attraction. F. P. H.

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NEW YORK CONCERTS

APRIL 22

Kolisch Quartet An ovation of unusual proportions attended the first concert of the Kolisch Quartet in Town Hall before a capacity audience. The string organization had made its American début at the Coolidge Festival in Washington and had since appeared in Boston and in a program at Columbia University. The players (Rudolf Kolisch, first violin; Felix Khuner, second violin; Eugen Lehner, viola, and Benar Heifetz, cello) perform without music and with a rare degree of finish and unanimity of nuance, rhythm and accent. Another unusual feature is that the first violinist being left-handed, occupies the chair at the right, while the second violin sits at the left foreground. There are delightful Viennese *esprit*, sensitivity and delicacy in the quartet's performances, particularly marked in the first work on the program, Schubert's quartet in A minor, op. 29. In music with dance-like elements, the gaiety, charm and fire of this temperamental and highly virtuosic group are inimitable. The C sharp minor quartet of Beethoven offered more formidable problems of interpretation, the work being played with a rapt and restrained beauty and superb teamwork, if perhaps less earnestness and largeness of utterance than one associates with the later Beethoven. The final offering was the Debussy quartet, which had an interesting if individual reading, with clarity and brilliance of effect which somewhat accentuated the vague and shimmering colors of the impressionistic palette. After each number, the artists were brought back to the stage repeatedly and at the end there were cheers and applause lasting many minutes until the quartet played an extra number.

APRIL 23

Frank Bishop Appearing in recital at Town Hall, where he has been heard annually for several years, Frank Bishop, pianist, gave a varied program before an audience of considerable size and distinction. Mr. Bishop made his New York début in 1929. The program on this occasion included two rarities, a toccata and passacaglia by J. K. F. Fischer, a little known seventeenth century clavier and organ virtuoso, who was *capellmeister* at the court of Baden-Baden—quaint and interesting music of a minor master. Busoni's arrangement of the Bach prelude and fugue in D major, the Appassionata sonata of Beethoven, Mozart's sonata in E flat, and Schumann's Carnaval were the other numbers of a recital that was versatile in viewpoint and marked by no little technical skill and discerning approach to various styles of music. Dynamic power and fleetness of finger technic marked the performances of the Mozart, Fischer and Bach works, while the noble sentiment and towering structure of the Beethoven sonata were portrayed in musicianly fashion. The Carnaval had a traditional and effective reading of romantic warmth. The audience was cordial in its recognition of the pianist's work and requested several additional numbers.

APRIL 24

Egon Petri A benefit recital for the Music School Settlement was given by Egon Petri, pianist, in Town Hall before a large and most enthusiastic gathering. Long recognized as a master performer who combines the merits of intellectual force and remarkable virtuosity, Petri on this occasion gave an outstanding exhibition of brilliant pianism. The program included the organ toccata, adagio and fugue in C major by Bach, transcribed by Busoni; the twenty-four preludes of Chopin, and an extensive Liszt garnering—seven works comprising Part II of the Années de Pèlerinage, seldom heard in their entirety nowadays.

There remains little to say of the vast musical erudition and phenomenal technical equipment which Petri brings to music of various schools. He is that rare apparition, a pianist who can rouse his audiences with the sheer spectacular brilliance of his performance and also appeal to the mind with the mellowed depth and emotional grasp of a mature artist. The extremely dynamic and rugged qualities of his playing were much in evidence in the sonorous tonal structure which he built up in the Bach composition, superb in architectonics and contrapuntal design. The Chopin gallery of beloved preludes afforded a unique opportunity for finesse, glamor and warmth of tonal coloring, digital skill of consummate sort and romantic ardor of interpretation, and constituted perhaps the most generally popular portion of his program.

The Liszt group, including the collection of Italian portraits (Sposalizio, Il Penseroso, Canzonetta del Salvator Rosa, the Petrachian Sonnets Nos. 47, 104 and 123, and the sonata "après une lecture de Dante") was a remarkable exhumation of music that has perhaps dated, but still holds the power to impress when played by a master performer. The sentiments of the romantic era were reawakened in convincing fashion and the technical problems of these works were solved in distinguished fashion. The audience rewarded Petri's prodigious exposition with an ovation and he was repeatedly recalled and induced to add extras.

Roland Hayes At his Carnegie Hall recital, Roland Hayes, colored tenor, sang some airs by Handel and Bononcini, four Schumann songs and a group by Whelpley, Quilter, Tyler, Dett, Parham, Dawson, Rhodes and Boatner. Percival Parham furnished the piano accompaniments.

The Hayes treatment of voice and delivery is familiar. He lacks tonal warmth, especially in the high register, and his forte has an unpleasant quality. He has learned, however, to hide those defects whenever possible, and chiefly through excessive use of *mezza voce* which is almost a *parlando*. Musical taste and good diction are assets of the Hayes equipment. He is pleasantly effective in the singing of spirituals although he fails in them to impart the emotional verity and dramatic strength achieved by his racial colleagues, Paul Robeson and Jules Bledsoe.

The auditors gave Hayes a cordial reception and he sang encores.

APRIL 25

Philharmonic Orchestra Providing a fitting close to the ninety-third season of the New York Philharmonic-Symphony Orchestra, Toscanini conducted the first of three performances of Beethoven's Missa Solemnis. The gigantic choral work, repeated on Friday and Sunday afternoons, had as participants the Schola Cantorum chorus (Hugh Ross, conductor); a solo quartet composed of Elisabeth Rethberg, soprano, Marion Telva, contralto, Giovanni Martinelli, tenor, and Ezio Pinza, bass; and Pietro Yon, organist.

The Toscanini interpretation of the Mass in D is familiar from previous hearings in New York. It is an exalted and thrillingly eloquent reproduction of a composition conceived on vast and original lines, not primarily liturgical in its idiom, but a great outpouring of the human soul in its quest for self-realization. Marked by the intense ardors of Beethoven's almost apocryphal utterances, the musical style is unique in the enormous difficulties of the writing for the voices. On this occasion, the huge mixed chorus of the Schola coped with these superhuman demands on the whole most laudably, giving forth sonorous tone and spirited response to the fiery and urgent reading of its eminent leader.

The solo quartet, made up of distinguished artists, was also fortunate in being able to supply the dynamic power and fullness of tone required. The individual singers in this work are not called upon for lengthy solo contributions, but the effectiveness of any interpretation depends in large part on a perfect coördination of solo passages with chorus and orchestra. In this respect the latter movements of the work were particularly successful. The beauty of the orchestral playing in the introduction to the Benedictus and the quartet's singing of this exalted passage were among the moments to be treasured in the memory. The interpretation, forceful throughout, gained in potency during the evening, and the conclusion was one of rarely stirring quality. Toscanini was singled out for long ovations, and there were also warm felicitations when the soloists took their bows at the end.

APRIL 26

Keith Falkner Interpretative skill and substantial qualities of voice marked the song recital given by Keith Falkner, English bass-baritone, at Town Hall. The program was a "request" one, and in this case the collective judgment had assembled a most interesting, artistic and original list. An opening group of old works by Purcell, Blow, Jones and Handel revealed Mr. Falkner's exquisite diction, stylistic mastery of the musical idiom of earlier centuries, and notable musicianship. The sonorous quality of his large voice was modulated to fill a wide gamut of expression and his enunciation was exemplary in the German group, including Lieder of Brahms, Schubert and Humperdinck.

Perhaps the chief revelations contained in this exceptional evening of song were in the singing of the old and modern British works, the latter including numbers by Graham Peel, Armstrong Gibbs, Richard Walthew and Herbert Howells. No one can do these numbers quite as authentically as a born Englishman, and one was reminded of the high quality of the best examples of song literature from this country, especially in the delightful music of the opening section.

A final bracket of folk numbers brought a rarity in Yamada's arrangements of two Japanese folk-songs, the traditional Scots Leezie Lindsay, and a Hungarian number, Mohacs Field. Throughout the recital, Mr. Falkner was received with warm enthusiasm by his sizeable audience and was induced to add a number of extras to the list. Coenraad V. Bos was an irreproachable accompanist.

APRIL 27

Maria Halama and Alan Seymour In three groups of songs at the Barbizon-Plaza joint recital of Maria Halama and Alan Seymour, Miss Halama included Das Hemd, by Trunk, and Marx' Hat dich die Liebe berührt, which are seldom heard, and several Czechoslovak folk-songs, sung in costume. This mezzo-soprano revealed a voice of pleasing quality, rich in the lower register and well trained. Her interpretations were intelligent, in good taste and made more effective by the ingratiating manner in which she presented her numbers. Chausson's Les Papillons, and the songs referred to above, were her best efforts. Mr. Seymour, pianist, contributed the Sonata Pathétique of Beethoven and some shorter pieces of MacDowell, Chopin and Paderewski. Vaclav Divina was the accompanist and also composer of one of the songs in folk style. The hall was well filled by a friendly disposed audience.

APRIL 28

Miriam Marmein At the Barbizon-Plaza Miriam Marmein proved on Sunday afternoon that she is seen too infrequently in New York. This was her first dance recital here in several years and the reception she received from the large and delighted audience proved her popularity.

Miss Marmein's program, which held many premier performances, was interesting to a marked degree and of such scope as to show her skill as a mime as well as her splendid versatility. There were many features to enjoy but the principal one seemed to be Career, danced to music by Glazounoff, in which Miss Marmein depicted the progress of a ballerina from the beginning of her career, through her triumphs and her retirement to the studio as a teacher. She worked this out very cleverly showing marked originality and a flair for the dramatic.

In contrast, was the amusing Chef d'Orchestre, a cartoon, and Pierrot Encounters the Doctor, in which she was delightful. Other numbers included: Marine Fantasy, Modern Ballerina (to music by Gershwin), The Fountain, March (to a drum accompaniment), Garcon, a cartoon and Bacchante.

Miss Marmein is one of the most talented of her class with a keen sense of originality.

Other Concerts

University Glee Club, Waldorf-Astoria, April 22, evening.

Amphion Male Chorus, Town Hall, April 27, afternoon.

Creighton Allen, pianist, Steinway Hall, April 28, evening.

Martha Graham, dancer, Guild Theatre, April 28, evening.

Marina Yurlova, dancer, Town Hall, April 28, evening.

Florence Foster Jenkins Sings in Philadelphia and Washington

Florence Foster Jenkins, soprano, was heard three times in a fortnight—once in Philadelphia and twice in Washington, D. C. In the latter city she sang two arias, from La Tosca and Barber of Seville, several songs by Bach, Haydn, Gluck, Russ, and Jubilate, text and music by herself. The last-named is the second song composed by Mrs. Jenkins.

NEW INSTRUMENT *Played by* MADAME CASADESUS *at Paris* CREATES SENSATION

MARIUS CASADESUS

MME. MARIUS CASADESUS
PARRAMON VIOLA

The Poulet Orchestra, Paris, gave, March 17, 1935, the first performance of Barcelona, a new work for Parramon Viola, by Marius Casadesus. It received a warm reception from both public and critics. This concert was interesting from many points of view. Marius Casadesus, after magnificently interpreting Chausson's Poem for violin and orchestra, took up the baton to conduct his new opus Barcelona (dedicated to Casals), the soloist on the Parramon Viola being that beautiful artist, Madame Marius Casadesus.

The Parramon Viola—a new instrument, heard for the first time with orchestra at this concert—is comparable to a large viola which is played like a violoncello. It was created by Ramon Parramon, master instrument maker, to fill the gap between the violin and the deep instruments of the string quartet.

The Spanish master Casals, after examining and studying the resources of the Parramon Viola, concluded that its tone, in both quality and quantity, excels that of the viola, and predicted for it a brilliant future.

The French master Ravel wrote, "It is to be desired that the Parramon Viola be given a place in all orchestras. As a solo instrument, it produces an extraordinary effect, its tone is round and poignant."

Arthur Honegger wrote, "By virtue of the richness and thrilling quality of its tone, and the facility of its technic, the Parramon Viola is one of the most successful of instruments," while Albert Roussel wrote, "It is to be hoped that composers will henceforth include it in chamber music compositions."

Press opinions concerning the Parramon Viola, and these exceptional artists, Monsieur and Madame Marius Casadesus, will be published in a forthcoming issue of this magazine.

Rosa Ponselle Feted In Providence Visit

Work Premiered by Local Symphony Orchestra — Clavier Ensemble and Individual Recitalists Contribute Other Musical Programs

PROVIDENCE, R. I.—The Community Concert Association for the final concert of the season presented Rosa Ponselle, soprano of the Metropolitan Opera Association, assisted by Stuart Ross, pianist. This was a gala night for Providence and a veritable triumph for Miss Ponselle. Beauty of tone, dramatic interpretation, ease and grace characterized her songs. Her response to encores was most generous. Mr. Ross played superb accompaniments and two fine groups of solos.

The Monday Morning Musical Club held its twenty-fifth annual concert in Memorial Hall. Those appearing on the program were Kathleen L. Miller, harpist; Elsie Lovell Hankins, contralto, with Gertrude Joseffy Chase, accompanist; Dorothy Joslin Pearce, pianist; Margaret Prew, flutist, Ruth Tripp, accompanist, and Berick Schloss, tenor.

The annual concert by the Chaminade Young Artist Club was given at the Music Mansion. That these young artists are deserving of the name was well demonstrated. The program consisted of piano groups by John Orr and Corina Papino; Gladys Mulchahey, cello, Earl Mulchahey, accompanist, and organ solos by Jean M. King.

ORCHESTRA ENDS SEASON

The Providence Symphony Orchestra Dr. Wassily Leps, conducting gave the last concert of the season in the Metropolitan Theatre. Lorette Gagnon, pianist, was the assisting soloist, playing the first performance of a Ballade for piano and orchestra by Hugh P. MacColl. Written in modern idiom, it contains beautiful melodies and is well worked out for the solo instrument. One of the most enjoyed bits of playing by the orchestra was prelude in E major for strings, by Bach, played in commemoration of his birth. The Beethoven Eroica Symphony was the concluding number.

The Chopin Club offered a musicale at the Plantations Club Auditorium, featuring Jane Bodell, soprano, with Corena Clegg Scattergood accompanist, in the aria Ritorna vincitor (Aida); concerto in A minor (Vivaldi-Nachez), for two violins and piano, Minnie Cameron Kenyon, first violin, Vera Decker Pond, second violin, and Ruth Tripp, piano; and a group of contralto numbers by Adele Durrant Kean, with Christine Gledhill accompanist. The final offering was concerto No. 1 in G minor (Mendelssohn), played by Marion McGregor and Mildred Bidwell, pianists.

OTHER MUSICAL EVENTS

The Chaminade Club observed President's Day in the Plantations Club Auditorium with a recital by Edward Austin Kane, tenor. Mr. Kane furnished delightful entertainment. His voice is smooth and pleasing and his diction excellent. He responded with several encores.

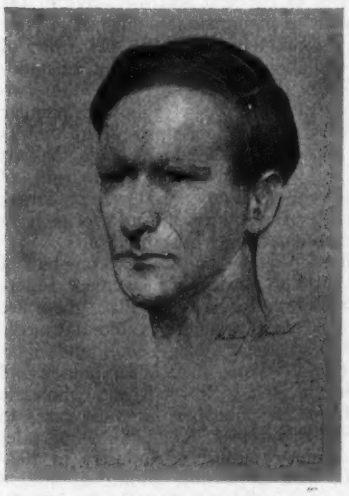
Maria Scalzi made her début as concert pianist in the Plantations Club Auditorium. Miss Scalzi has been a scholarship student at the Federal House School of Music. She played a tremendous program, taxing for even seasoned artists, in a thoroughly efficent manner. Good tone and fine phrasing characterized her work, showing her to be possessed of rare gifts. Her program consisted of fantasia and fugue in G minor (Bach), sonata, op. 57 (Beethoven), études op. 10, Nos. 3 & 4, op. 25, Nos. 6 & 10 (Chopin), Jeux d'eau (Ravel), El Vito (Infante).

Mildred Pansy, pianist, and Ray Allen Gardiner, basso, were heard in a joint recital at Pembroke College Chapel, Alumnae Hall. Miss Pansy, a student, played brilliantly, with sure technic, Papillons (Schumann) responding with an encore, an étude by Chopin. Mr. Gardiner's resonant voice and splendid artistry were particularly enjoyed in the Wanderer (Schubert) and Vittoria (Carissimi).

The Clavier Ensemble gave its forty-first concert in the Institute of Music before an appreciative audience. Those appearing on the program were Ethel Richardson and Maria Scalzi; Sophie Mauran and May Atwood Anderson; Bertha Wilcox, Alice Tuttle, Lydia Bell, Constance Eddy. Dorothy Sperry and Evelyn Safford. B. N. D.

Charles A. Baker to Teach This Summer

Owing to increased activities in radio and concert repertoire, Charles A. Baker, coach, will keep his New York studio open all summer, and a number of out-of-town singers and teachers are already enrolled for this term.



(Sketch by Maitland E. Graves.)

CHARLES A. BAKER.

Mr. Baker arranges the musical programs for five religious hours each Sunday over NBC, besides coaching prominent singers. Much of his time also has been devoted to the training of various choirs. The Choral Art Society of New Rochelle, N. Y., gave its spring concert in the Senior High School on April 16, at which time the Singers Club of New York were the assisting visitors. Mr. Baker is also conductor of the latter organization, which was heard recently in a Town Hall concert with Doris Doe as soloist. A third group under this director's supervision is the Masonic Consistory Choir, heard on April 18 at the Hotel Astor, New York, with Rose Dermann soloist.

Flora Collins to Return Here

Flora Collins, American mezzo-soprano, who has been singing in Europe, returns to her own country next January after an absence of two years. During this time she has appeared in England and Holland, including eight appearances in London and extensive engagements in other parts of England. In a recent spring tour she sang in Brussels on March 13; 15, The Hague; 18, Amsterdam; 22, Stockholm; 28, Vienna; 30, Zürich; April 4, Milan.

Miss Collins is a native of Idaho. She studied voice exclusively with Lillie Sang Collins, and two years ago won the Schubert Memorial Award in competition with singers from all parts of the United States. The prize was an appearance with the New York Philharmonic Symphony Orchestra. An earlier New York appearance was a recital in Town Hall, which was followed by guest appearances with the Adesdi Choir, Margarete Dessoff conducting. Miss Collins created the leading rôle in Ludwig Weber's Birth of Christ at its American première and also sang the solo part in Le Miroir de Jésus by Andre Caplet. She appeared in the University Concert Series with Georges Barrère and Arthur Whiting at Yale, Harvard, Princeton, Massachusetts Institute of Technology, Hamilton and Wesleyan. She was engaged to sing the part of Allain in the Croisade des Enfants by Pierné in the Mozart Festival at Harrisburg, Pa.

Selma Kramer with Orchestra

Selma Kramer, pianist, made her second appearance of the season with the New York Civic Orchestra (Eugene Plotnikoff, conductor) at the American Museum of Natural History, New York, on May 1. She played the Chopin F minor concerto. The program is to be repeated on May 5 at the Brooklyn Museum, Brooklyn, N. Y. Miss Kramer played this winter with the orchestra, and her return engagement is by popular request.

Henri Deering on Radio

Henri Deering, American pianist, appears extensively over the radio. On April 5 he played a Chopin program over WJZ; 7, a Debussy list on the same station; 14 a Brahms concert (also WJZ); 28, WBAL's listeners heard him perform music by Mozart, Brahms and Chopin.

STEINWAY AWARDS

FOR PIANO STUDENTS

STEINWAY & SONS, of 109 West 57th Street, New York, are pleased to announce that, by special arrangement which they have entered into with the NATIONAL PIANO-TEACHERS' GUILD, INC., of 6 East 45th Street, New York, the piano pupils of the members of said Guild to whom certificates may be awarded by the Guild as participants in the Guild's National Piano-Playing Tournament will also receive certificates from Steinway & Sons, graded according to the ratings shown on the Guild's certificates.

These Steinway certificates will cover the period of three years, each year separately, and will have substantial values to the holders thereof in part payment of new Steinway Grand Pianos, with the new accelerated Steinway action, as follows:

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Further information will be gladly supplied by Steinway & Sons or any one of their representatives throughout the country.

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NEW YORK MAY, 4, 1935 No. 2859

Nearly five billion dollars is available for national relief in the United States. If unemployed musicians still go hungry, when are they to be helped?

—o—

Station WABC (New York) is to have a radio broadcast of 200 pianists playing on 100 pianos, from the Fine Arts Department of the University of Tulsa, Oklahoma. And so, what?

—o—

A Magnificent Operatic Record

The recent departure of Giulio Gatti-Casazza from his long tenure as Metropolitan Opera general manager was signalized by the issuance of statistics as to his activities there. The total record of the productions which he made during the twenty-seven years of his generalship presents an amazing achievement both in scope and quality of performances. These figures definitely refute any maladroit attempts to prove that this quarter century of splendid fulfillment was anything other than one for which the American public should be grateful. That these sentiments prevail among the largest and most representative portion of the musical and artistic public was shown by the affectionate leave-taking honors showered upon the impresario on his departure to spend a well-earned retirement on the shores of Lake Como.

The sheer numerical bulk of the operas heard is astonishing. It is estimated that there were some 5,693 performances of 177 works given at the Metropolitan Opera House, the New Theatre of 1909-10 (in the days of that ill-fated New York enterprise), and in Brooklyn and other cities during those twenty-seven years. The charge was long made that Mr. Gatti was inclined to favor Italian opera. He did in fact perform seventy works by twenty-seven of his countrymen during his sojourn in America, the total of Italian performances being 2,216. Yet the statistics reveal that the composer who had the most representations under Mr. Gatti's rule at the Metropolitan was Richard Wagner—754 hearings of ten works. Next came Puccini, with 618 performances of eleven and Verdi with 611 of twelve operas. There follows a long skip numerically, with no other composers beginning to approach the potency of the Big Three, till one comes to Leoncavallo (189 performances, chiefly of Pagliacci), Gounod (158), Mascagni (148), Donizetti (130), Massenet (119), Rossini (83), Giordano (82), Ponchielli (81), *et al.*

Some of the surprises concern the number of hearings given to operas which are recognized everywhere as masterpieces and which, incidentally, are not by Italian composers. Moussorgsky's Boris had sixty-eight representations in the seventeen years it was in the repertoire. Hänsel und Gretel had seventy-one in about the same period. Weber's Freischütz, Oberon and Euryanthe together had thirty-four hearings; Strauss operas sixty-six performances. Der Rosenkavalier was sung forty-eight times in twelve seasons; Coq d'Or and L'Amore dei Tre Re, each forty-two times.

Of the classic operas, which the Metropolitan is sometimes said to have treated a little gingerly, the following number of hearings were given: Mozart's Magic Flute, 33; Don Giovanni, 17; Cosi Fan Tutte, 12; Marriage of Figaro, 11; Beethoven's Fidelio, 17; Gluck's Orfeo, 20; Armide, 7, Iphigenie auf Tauris, 5. The works sung in German numbered forty-one by eighteen composers, in 1,177 hearings.

As for the charge that French opera was a poor step-sister, relatively speaking, in the luxurious *ménage* at Broadway and Fortieth Street, this nation had nineteen composers of thirty-two works represented in 705 performances in twenty-seven years. This makes an average of about twenty-six a year. The Metropolitan season in more prosperous days extended over six months, which would yield about one Gallic opera a week, but there were more than this sometimes, especially in the last few years when the season was shortened. Furthermore, some of the French operas were among the most popular in the repertoire. One only needs to recall the fabulous appetite for Faust in the earlier years (this opus was sung 103 times in twenty-three seasons), while Carmen had one more representation than this, Manon had seventy-one, Romeo et Juliette, fifty-one, Samson et Dalila, forty-two, Tales of Hoffmann thirty-six, L'Africaine thirty-five, Thais thirty-three, La Juive thirty-two and Pelléas (to some the crown jewel of them all), though added only in 1925, was sung twenty-nine times in the last decade. As for the Russians, they had 183 performances of eleven works by six composers (decidedly the best of their output being chosen); the Czechs, thirty-eight performances; the Spanish, nine. Liszt's oratorio Saint Elizabeth, given in operatic form five times during 1918 (and in English) may be reckoned as a somewhat dubious entry for Hungary.

The assertion that America has not had a show at the Metropolitan has been completely exploded in recent years, since it has been abundantly evident that many native operas and artists have been presented even when their merits were not outstanding. The matter of singers has been disposed of so emphatically by the exploits of a few fine American artists that it is not worth while to raise it again. The native works numbered sixteen, the composers fifteen, the performances 106. The composers and their hearings were as follows: Taylor, 30; Carpenter, 11, Gruenberg, 10; Cadman, 8; Hadley, 7; De Koven and Hanson, 6; Damrosch, 5; Parker, Herbert and Gilbert, 4; Seymour, Hugo and Breil, 3; Converse, 2.

The operatic enterprise shown by Gatti-Casazza not only was extensive, but also included the presentations of world premières by Humperdinck, Puccini, Granados, Giordano, Wolff, not to mention the various American works. Though the ballet department was never outstanding so far as originality of choreography was concerned, one must recognize that Petrouchka, Skyscrapers and other productions, including the delightful miming of Coq d'Or, were at least a step in the right direction. Among modern composers the names of Stravinsky, Krenek, Ravel, De Falla, Laparra, Vittadini, Dukas, Rabaud, Weinberger, Korngold, Pizzetti, Respighi, Lattuada, Ricitelli, Casella, Alfano, Montemezzi, Zandonai, Wolf-Ferrari and Pick-Mangiagalli appear. The discoveries brought up from these soundings of the modernist seas were not all in the nature of pearls of great price; other world theatres have found themselves in the same predicament in the last decades. It cannot be denied that the repertoire sometimes yielded a few "duds" like Karel Weis' The Polish Jew, but there were shining successes by far in the majority, some of which are supremely memorable.

So much for the repertoire which Gatti-Casazza spread before his grateful patrons. Not all the details of it have been particularized, but enough has been shown to demonstrate that the Metropolitan has done its share in exploring the by-paths of the older and modern fields. An impresario who has given his patrons admirable productions of the best of the available world literature, in so far as the requirements of the box-office permitted experimentation, has nothing to fear from the slings of hypercritical writers of "postscripts" on his work in America. It is quite possible that future decades may look back upon Giulio Gatti-Casazza's Metropolitan *régime* with somewhat the attitude with which we now contemplate the era of fabulous vocalists which preceded it. And with this record written into American operatic annals, the eminent Italian impresario may well feel that his years of activity in America were rich and rewarding.

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A Code for Music Publishers

The first recognition which the United States Government has made of the services of our composers and music publishers is a glowing tribute to the importance that the tonal art plays in the life of the nation. This is embodied in the opening paragraphs of the Code of Fair Competition for the Music Publishing Industry, approved on March 4, copies of which have recently come from the government printing presses. Since the facts of the matter are little known or understood by the general public, the following statements from the code eminently deserve quotation, particularly as they clearly show the importance of the industry, the extent of its activities and its contributions to the happiness and welfare of Americans as a whole: "The music publishing industry is a relatively small one insofar as number of employees, annual sales, or invested capital are concerned, but its product probably touches the lives of more people than the product of any other industry in this country. It is hard to figure, in the life of the average man or woman, a day in which at some time they are not in contact with music.

"Music is one of the most universally used commodities on the market today. It is becoming increasingly popular all the time, but even with this growing popularity, there is still little known by the general public of the comparatively few men and women who are currently and constantly adding to our reservoir of music. Music is the 'raw material' which makes possible the commercial operation of huge business enterprises; it is the keystone in the arch of the structure that supports the entire amusement and entertainment industry, which annually derives from the American public a revenue of billions of dollars.

"During the years 1928 to 1930, according to the President's Committee on Recent Social Trends, the American people spent annually $2,214,725,000 for commercial amusements. Each of these commercial enterprise groups—motion pictures, radio, theatres, concert and dance halls, night clubs and cabarets, and even restaurants—are to a very large degree dependent for their existence on music. Yet for every dollar paid by the American people for commercial amusements, the creators received less than one-tenth of one per cent."

It is estimated that there are approximately seventy-five of both standard and popular music publishers functioning in the United States, with approximately thirty of the first and forty-five of the latter. Two-thirds of the music is published in New York City—approximately eighty-six per cent. of popular works and about fifty-one per cent. of standard ones. Some differences between the two branches of the industry are as follows: popular music forms one-fourth to one-third of all works sold, standard music the remainder; popular ballads and jazz have a rapid turnover, narrow margins of gross profit, but volume on any one number is large; while in the case of standard music, works have a longer life, earn small but constant profits.

As for distribution, about one third to one-half of this takes place through music and instrument dealers (the significant observation is made that "these are tending to become less important"), radio and music shops, variety, department, drug, book and cigar stores, sport and gift shops, mail order houses and the like. There is also both retail and wholesale selling direct from the publishers in most cases to individuals and institutions. The volume of sales reported by the music publishing industry in 1929 was $9,500,000, with a possible additional million allowed for those who did not report. During the period from 1929 to 1933, the aggregrate annual sales decreased in volume to about five million dollars, representing a drop of about forty-six per cent. It is estimated that the total sales for 1934 will exceed six million dollars, representing "at least a sixteen per cent. increase in 1934 over 1933."

This indicates that business outlooks are encouraging in the music publishing trade and that, with the further stabilizing of conditions which is expected to come from the adoption of this code, there will be added opportunities both for the musical creators of this country and for those who bring their product before the public. Such a public response is highly desirable, for if the stream of talent which feeds this important means of musical expression among the people at large is partially choked or allowed to dry up, the result will be a great impoverishment of the national life.

VARIATIONS

By Leonard Liebling

Looking over the programs of the New York Philharmonic Orchestra for the season just closed, one must come to the conclusion that the ancient organization gave its patrons a safe and sane winter. The standard repertoire prevailed and no novelties came to hearing which caused even mild shaking of heads or rolling of eyes. The same conditions were in evidence also at the New York concerts of the orchestras from Philadelphia and Boston. (Incidentally, what's become of the old-fashioned symphonic visits from Minneapolis, Cleveland, Cincinnati, Detroit and Chicago?)

The return to conservatism must be a shock for what remains of the radical camp. It seems only a few years ago that they announced the impending death of the classical and romantic orchestral literature, and kindly offered to replace it with music more to the taste of the twentieth century public.

However, there must be something wrong with that twentieth century public for it has turned thumbs down on nearly the entire modern output and keeps fast allegiance to the masters of earlier times.

It begins to look as though the greatest modernist of all was born 250 years ago.

* * *

New York, N. Y., April 25, 1935.

Dear Variations:

I have just returned from a short vacation in Charleston, S. C., and find the Musical Courier of this week with such kind references about my jubi-jubi-jubilee from you and from Horace Johnson. I thank you for them with all my heart as I cannot imagine anything more gratifying to an older musician than praise from the younger generation. You know that all good musicians just lap it up and thrive under kind treatment. I was especially delighted that you thought well of my translation of the Meistersinger. When I heard that American audience laughing again and again at so many of the jokes which you and I have heard and understood in German so many times, I knew that my battle was won, and that the best way for the Metropolitan and all other opera companies to increase their audiences is by drawing in the many who have fought shy until now because opera seemed to them a foreign luxury intended only for the internationally-minded.

There are of course many of the old operas where the words are of no importance, but I do claim that in those operas where the words are important, the intimate connection between the words and music will be more appreciated if the words are sung in our own tongue.

Very cordially and gratefully yours,
WALTER DAMROSCH.

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If authentic performances of the music of Chopin are not entirely a lost art these days, we owe thanks for the dispensation to some of the older school of pianists. Nearly all our youthful keyboard performers either "cerebrate" that composer or else make him the victim of technical *bravura*. They dodge frank romanticism; they substitute power for passion; etching for color—black and white take the place of purple and gold. They read Chopin but they do not interpret him.

It was a delight the other evening to hear a real Chopin player, Rosina Lhevinne (wife of the famed Josef) do a rehearsal of the Chopin E minor concerto, in which she was to appear last week with an out of town orchestra.

Mme. Lhevinne gave to the lovely music a high measure of feeling, fancy, and grace, with a caressing tone and technic of polished clarity. The whole was beautifully moulded and characterized, with intensity always apparent, but force never obtruding itself. The fragile figurations became part of the line of the composition. Over all, Mme. Lhevinne spread an air of exquisite refinement. It was pianism of a truly aristocratic order.

This remarkably gifted woman should make frequent public appearances as a solo pianist. Here is keyboard art of the most sprightly and ingratiating kind.

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Dayton, O., April 24, 1935.

Dear Variations:

To the query about Ravel's Bolero, asked on the editorial page of the April 20 Musical Courier, the answer is "Yes." There still is such a piece, and it will conclude the season of the Cincinnati Symphony Orchestra, being the last number on the last program, which will be played this coming Saturday evening, the 27th.

Also, the Cincinnati Symphony Orchestra deserves a place among the other organizations mentioned in the second column of the same page. On April 12 and 13 Mr. Goossens, with the aid of his orchestra and Mmes. Alsen and Meisle and Mr. Althouse, created superb interpretations of scenes from Tristan und Isolde. These concerts were possibly the high spot of a brilliant season; they pleased the audiences as no event has pleased them for a long time.

Sincerely,
FRANK B. MICHAEL.

Put another plume in the much-befeathered cap of Fortune Gallo. Indomitable and enterprising as ever, he took his San Carlo Opera on tour last winter, in the face of adverse conditions, and black prophecies on the part of his impresario colleagues. He booked his troupe from New York to California and return, and carried out every one of his undertakings, including the present second seasonal appearances in Chicago. A Pittsburgh engagement starting May 11 will conclude thirty six-weeks of activity since early last September.

The 1934-35 season was Gallo's twenty-fifth year of San Carlo touring, with no sudden abandonments and no financial disasters. That is doubtless an all-time record for touring opera companies. (Some of them had startling careers with embezzling and absconding managers, and stranded singers left to get home as best they could.)

Maybe Gallo could whisper some budget information into the ears of the Metropolitan and Chicago directorate boards. However, he probably prefers to keep his secret.

What he achieved with the San Carlo tours during the recent years of economic stress in music, he did on his own, unhelped by any glamorous social background or comforting guarantee fund.

It is a unique and luminous record. *Evviva*, Gallo!

Odessa Prodigy Returns to Native Land a World-Known Pianist

CHERKASSKY playing at the concert recently given to the workers of the Electrocombinat, Moscow

New York, N. Y., April 24, 1935.

Dear Variations:

Although the two persons who told me this story solemnly swore it was a true one, I delayed sending it to you until I could check up at least on the surroundings.

So much of it is true: There is a restaurant in the Palisades owned by Mrs. G. And there *is* an orchestra of eight men there, who play everything including Ravel's Bolero and Strauss' Tod und Verklärung. And there is a Russian gentleman, who leads the said orchestra. And he does make lengthy speeches before each piece explaining just what the music means. All this I've seen and heard myself. Whether the following actually happened, I don't know. It was vouched for by two persons, whose names and addresses I will send on request.

It seems that the Russian gentleman once got up and spake thus:

"And now, ladies and gentlemen, you are going to hear all about Napoleon's retreat from Moscow. You are going to hear rifles cracking, cannon roaring, bombs exploding, generals retreating, officers commanding, soldiers falling, Napoleon despairing, the Russians advancing. . . ."

He went on like that for some time. Finally he turned about, and they went to it.

Mrs. G., the proprietress fondly paced between the tables greeting her guests. At one table she stopped and inquired smilingly:

"Well, Mrs. F., how do you like it?"

"Hm!", said Mrs. F., "what did he say was the name of this piece?"

"Why, that's the 'Overture from 1812,' don't you know?"

"So what for are they making so much noise?"

"Well, don't you see, Mrs. F.," explained Mrs. G., "that's the way they played in those days. They didn't know any better. . . ."

Address all protests to,
Anatol Rapoport,
Care of Variations.

* * *

Iowa State College, Ames, Ia.
April 22, 1935.

Dear Variations:

Apropos of your skit (The Cub Critic's Dream) in a recent Musical Courier:

'Tis said that an honest confession is good for the soul, so, here goes; I abhor prizefights. I loathe contests of all kinds but especially those in which physical prowess is exalted. And yet it is my shame that whenever a major fight is on I sneak away to some unseen corner with the paper and read about it.

For at least forty years I have endeavored by mental training and spiritual philosophy to overcome this odious atavistic trait but it is worse than Banquo's ghost—it is always bobbing up to plague me at the most inopportune times. For instance: we were giving a symphony concert in Great Hall a few years ago and playing the first L'Arlesienne Suite of Bizet as the concluding number. At letter D of the first movement, you may remember, the *allegro* comes to a splendid climax on a triple fortissimo, to be followed almost immediately by slow and soft music. This break comes without warning. Just as the sound of the great forte ceased I heard a woman in the audience say very distinctly: "He knocked him for a row of ash-cans in the ninth."

During the concert I had completely forgotten the championship fight that night and when I heard that news, without the slightest indication of who was the winner, I was so completely upset that the balance of the suite was given *con fretta e accellerato*.

But I shall continue working to conquer this terrible habit of mind and since I am a "serious thinker" in music, it is possible that I may overcome it.

Sincerely yours,
OSCAR H. HAWLEY.

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The accompanying picture is from the Moscow Daily News (published in English) of March 27, 1935, where Shura Cherkassky scored three recent resounding pianistic successes. On March 29 he gave a recital in Leningrad and on March 31 he played the Tschaikowsky B flat minor concerto with the Philharmonic Orchestra. He will be in Kharkov, April 6, and Odessa (where he was born) April 10.

In view of conflicting stories about life in Russia, it is interesting to learn that Cherkassky seems to be encountering no hardship, for he writes: "I am marvelously situated here (Leningrad) in a Hotel Europe suite of two tremendous rooms—bedchamber, drawing room, and bath, all decorated with French furniture in gold, large oil paintings. I have never seen such an imposing hotel apartment anywhere else. . . . I am fascinated with life here; everything is so sincere, vital, forward-looking. I spend much time alone but am never bored, for there is so much to see and to learn about this practically new nation with its eager, progressive people, living in and for a great cause based on a profound ideal." . . .

"In Moscow, at the Electrocombinat (see picture) I was told I was playing to ordinary workers who had finished the day shift—but actually, a more cultured, a more warm and enthusiastic audience I have never had. . . . I played a Mendelssohn scherzo, some Johann Strauss paraphrases and three Fantastic Dances by Shostakovich. . . . After the recital, the workers crowded the stage to thank me. It was a most thrilling adventure." . . .

Cherkassky expects to return to New York for a week in June and then proceed to South America for an extended summer tour in that country.

I hope that Shura will give us the new Shostakovich concerto in this town next season. He plays it in surpassing style, as I know from private experience.

* * *

Sigmund Spaeth had better look to his laurels as a Tune Detective, for here comes Lawrence Gilman (in the Herald Tribune of April 17) with an amazing example of melodic sleuthing. Burrowing into the past, he emerges with the appended information concerning Templeton Strong's string orchestra Chorale played by the Philadelphia Orchestra last week at Carnegie Hall:

It is based on a melody by Hans Leo Hassler, who was born at Nuremberg in 1564. . . . This melody has an extraordinary history. It was used by a more famous composer than Mr. Strong; for it is the principal choral melody of Bach's St. Matthew Passion; and Bach used it in other works.

The original melody was composed by Hassler in 1601 for a secular love song, Mein G'müt ist mir verwirret von einer Jungfrau zart. Hassler's love ditty was first published in his Lustgarten Neuer Teutscher Gesang, Balletti, Galliarden, und Intraden, issued at Nuremberg in 1601. Like innumerable other sixteenth and seventeenth century tunes of slightly frivolous connotation, Hassler's melody was pressed into the service of the Church (which has always been admirably realistic in such matters); and a dozen years after Hassler first published it as a love song, we find the melody, its bright gaze demurely veiled, associated with Christoph Knoll's hymn, Herzlich thut mich verlangen (Harmoniae sacrae, 1613). Later it was used with Schneegass's hymn, Ach Herr, mich armen Sünder (1620), and, still later, with Gerhardt's O Haupt voll Blut und Wunden (1656).

* * *

Severe M. B. H. asks with concern: "That music critic on the publication called Hound and Horn—is he required to bay and blow?"

* * *

Rugged individualism in music is when the performer interprets as he likes and lets the composer's intention go hang.

* * *

In view of our new financial policy in Washington, should not the national anthem be changed to Silver Threads Among the Gold?

One day last week I found the following telegram on my desk: "Please join me in saying a final farewell to Signor Gatti-Casazza at the Suprise Party which I am giving for him on the SS. Rex this Saturday morning at ten o'clock on the Lido Deck (stop) Let me know if I may expect you (stop) If you can be with me please use this telegram as card of admission. Rosa Ponselle."

Now there's nothing I hate more than parties in the morning, unless I happen to be at one that started the night before. However, an invitation from Rosa is almost a Royal Command. So I immediately telegraphed her "Delighted" and went back to sleep in the warm sunshine.

Therefore on Saturday last I wearily arose, put on a modified gala attire and taxied to the SS. Rex. Because of the telegram I clutched in my feeble hands the numerous guards let me pass them in spite of my dishonest face, and at last I reached the Lido Deck.

I had thought I should be an indistinguishable figure—such as a minor Metropolitan Opera conductor—at a very small and intimate group of *bon-voyageurs* to Gatti and that by bearing a movie camera I might easily go unrecognized as a member of the press. Picture my disconsolation when I found that I was a lay figure of a big press—a mere floating item of a crowd of celebrities. There must have been fully five hundred there, though if I am in error please ignore it and put it down to my customary matutinal bedizendry.

At the moment I made my belated appearance peering over the sturdy shoulders of Francis D. Perkins of the Tribune and William Chase of the Times, all the camera men in the world were yelling at a group of carefully posed ladies (?) and gentlemen (?) with Mrs. Gatti (Rosina Galli), Rosa and Gatti flanked by Earle Lewis, Giuseppe Russo, Edward Ziegler and Artur Bodanzky seated on a rattan sofa. Mrs. Gatti was holding a huge bouquet of roses and Gatti a silver loving cup almost as big as himself. Above their heads streamed a banner bearing the gigantic inscription Long Live Our Beloved Gatti.

Back of this assemblage grinned the photographic smiles of Berthold Neuer, Grete Stueckgold, Gustav Schützendorf, Carmela Ponselle, Giuseppe Sturani, Dorothee Manski, Merle Alcock, Marion Telva, Alfredo Gandolfi, Marek Windheim, Paolo Ananian, Millo Picco, Desire Defrere, Frank Chapman, and so many other people I lost count and memory.

The photographers were having a swell time arguing with Libbie Miller (Rosa's manager) and Edith Prilik (Rosa's secretary) and yelling such polite directions as "Hey, Miss Ponselle, jest sit down and keep quiet! How can we take pitchers?" and "Sure, kiss him if you want ter. No, higher up. That's too low." or "Hold it now. Please smile, Mr. Gatti. People want to see yer happy."

Well, you can see I was a bit out of all this so I wandered around to find out if there was anything to drink. On my way I fell over Leonard Liebling, Josephine Vila and Grena Bennett. Unfortunately I had just missed hearing the point of Grena's latest story. It was successful, however, for the threesome was howling with laughter.

By that time the pictures were over and everybody was directed to sing Auld Lang Syne. Curiously enough the Italian orchestra leader didn't know the piece so finally Carmela had to pick out the tune on the piano with one finger. The musical boys lived up to their tonal heritages however and followed this brief rehearsal with a passionate Latin interpretation of this folk-song with only a few harmonic mistakes. Everybody sang and the noise was beautiful.

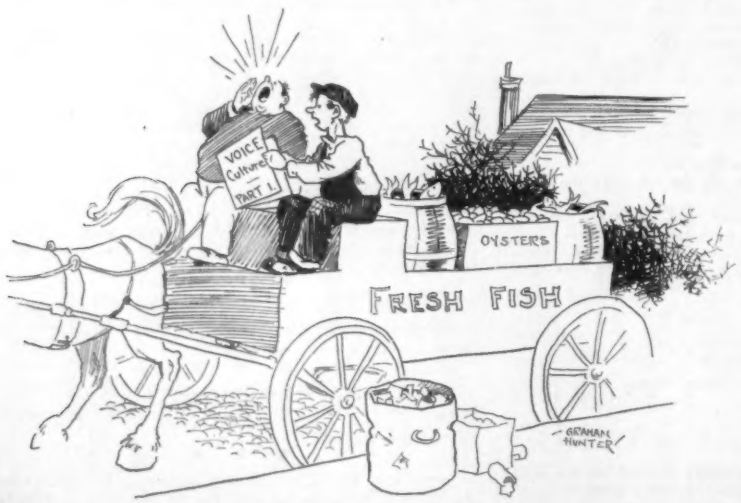
I arrived at the bar just as the champagne was being served. To my grief I was not the first, for already lined up in anticipation of bubbles up their noses I discovered George Engles, Marks Levine, Jack Salter, Lawrence Evans, Howard Potter and Frederick Schang. I had emerged from the scuffle proudly, glass of golden fluid in hand, when to my chagrin I spotted Flora Bauer with a full bumper in each paw. Boy, how did she do it? Her sister Marion and Mrs. Ward also had sandwiches. I didn't get any of those, but I did carry off four more glasses of the *sec*, and was about to add another check on my drinking chart when Bruno Zirato made "an entrance" with Mrs. Toscanini followed shortly by Mr. and Mrs. Ernest Hutcheson, Giovanni Martinelli, Charles Hackett and Ellen Dalossy. I was so unnerved by this that I rushed for the gang-plank and briskly departed homewards feeling happy and roseate.

I suppose the Gatti-Casazzas sailed, and that there were more songful tributes to them although I haven't heard. You see, my loves, champagne at ten in the morning of a Saturday is often indicative that a chap may never hear anything more during a whole week-end. It's rather dazing, if you know what I mean.

* * *

To celebrate its fourth birthday last Sunday, the Galaxy Music Corporation threw open its new quarters in our fair metropolis to the musicians of Manhattan that they might see what prosperity has done for one music business. Between you and me, it looks like a good job, for I never saw so many distinguished autographed photos on any four walls in my life. I was rather uncomfortable as I discovered Mary Garden, Nellie Melba, David Bispham, Plancon, Gatti-Casazza and youthful Herbert Witherspoon gazing down at me with austerity.

Marshall Kernochan presided as chief receptionist, assisted by the managerial aplomb of Mr. Laubscher. Mrs. Kernochan also greeted me charmingly, as she did the honorable gentlemen called Barrère, Bamboschek, Huhn, Andrews and scores of others.



"This tells you how to place your voice more effectively".

I think I'll give up snooping and publish songs. It certainly is more profitable to well-fed being, if this four-year-old child of composers is any indication.

I See That

Guilio Gatti-Casazza and Mme. Gatti-Casazza sailed for Italy on April 27, by the SS. Rex. Also on the outgoing liner were Virgilio Lazzari, basso, and his wife.

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The SS Lafayette, leaving New York on April 27, carried Jacqueline Salomons, Egon Petri and Dr. and Mrs. Artur Rodzinski.

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The Sittig Trio will appear in recital at the Barbizon-Plaza concert hall, New York, on May 6, in a program of Handel, Schumann, Mozart and Arthur Foote compositions.

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Della Samoiloff, soprano, was guest artist at the season's last concert of the Mozart Society at New York. Miss Samoiloff recently returned from a tour with the Chicago Grand Opera Company, during which she was understudy for Maria Jeritza in Turandot and Tosca. On April 2 Miss Samoiloff offered a program of songs at an evening party in Washington given by the Ambassador of the Union of Soviet Socialist Republics and Mme. Troyanovsky.

* * *

Rose Tentoni sang in the Manzoni Requiem at New London, Conn., on April 17. At Sunbury, Pa., on May 2, she is to be heard in the same work. Following this she gives a recital under the auspices of St. Mary's Guild of Christ Hospital, Jersey City, N. J.

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Carmela Ponselle had numerous engagements at the De Luxe motion picture houses in New Haven, Conn., and Baltimore, Md. Other cities were visited prior to the singer's return to New York the middle of the month of April.

* * *

Myrtle Leonard, American contralto of the Metropolitan Opera, has been engaged to sing in the Verdi Requiem with the Grand Rapids (Mich.) Symphony Society on May 10. Following this she goes to Ann Arbor, Mich., to sing in Honegger's King David and the rôle of Marina in Boris Godounoff. On her way to the Pacific Coast, where she will spend the summer, Miss Leonard gives a recital at the University of Idaho in Moscow, Idaho.

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Arthur Anderson, baritone, gave a recital this season at the State Teachers College, Trenton, N. J.

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Berta Gerster-Gardini has been invited to become associated with the Manhattan Opera School.

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Luella Melius will present her repertoire class in a concert at Carnegie Chamber Music Hall, New York, on May 14.

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Marian Palmer, soprano, following engagements in light opera in both New York and the Middle West, has returned to New York.

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Mildred Pfeiffer, piano pupil of Edwin Hughes, was heard in Rubinstein's piano concerto in D minor before the Women's Philharmonic Society, New York, recently. Mr. Hughes supplied orchestral accompaniment on a second piano.

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John Corigliano, violinist, appeared as soloist with the New York Civic Orchestra on April 21, at the downtown branch of City College, New York. Antonia Brico was guest conductor.

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Hazel Longman, soprano, who gave a recital in the Brooklyn (N. Y.) Academy of Music on April 2, was soloist on Good Friday in Rossini's Stabat Mater, at St. Augustine's Church, Brooklyn. April 22, she appears in Spencer, Mass., and April 28 at Oyster Bay, N. Y.

OBITUARY

Sir Alexander Mackenzie

LONDON.—Sir Alexander Campbell Mackenzie died here on April 28 at the age of eighty-seven. Sir Alexander, one of the foremost British composers and conductors, was a former principal of the Royal Academy of Music. A native of Edinburgh, he was the son of Alex Mackenzie, a violinist at the Theatre Royal. At the age of ten he went to Germany to study. His later music education was at the Royal Academy of Music in London. He was a conductor in Edinburgh from 1866 to 1881 and afterward conducted Novello's oratorio concerts. Following several years of residence in Italy, he came back to England to fill the post of principal of the Royal Academy of Music. He was knighted in 1895. He was a member of the Royal Swedish Academy and had been honored by many colleges and universities. Liszt was among the friends of Sir Alexander, and admired his compositions, which include Colomba, The Troubadour, overtures to Twelfth Night and Britannia, and several operas, including The Cricket on the Hearth; and he also composed a Scottish concerto for piano and other pieces, as well as cantatas, songs and anthems. His memoirs, entitled A Musician's Narrative, were published in 1927. He married Miss Mary Melina Burnside, who died in 1927. R. P.

William H. Brenman

BOSTON.—William H. Brennan, general manager of the Boston Symphony Orchestra for the last seventeen years, died at his home in Jamaica Plain on April 25. Mr. Brennan, who was seventy-two years old, had been critically ill for several weeks with gastric ulcers. He is survived by his widow, a son, William, and two daughters, Martha and Jean.

Mr. Brennan, a native of Kingston, Ont., and the son of a British army officer, spent his earliest years in Canada. His first important post in music was that of manager of the Buffalo Music Hall. He later managed the John Lund Orchestra, and subsequently became a manager of eminent musical artists, among them Melba, Sembrich, Farrar, Schumann-Heink, Kreisler and Paderewski. In 1903 he became associated with Charles A. Ellis, Boston impresario.

In 1911 he succeeded Frederick Comee as assistant business manager of the Boston Symphony Orchestra, and seven years later took the place of Mr. Ellis as orchestra manager. It was at this time that Major Henry L. Higginson relinquished his support of the organization and entrusted it to a board of trustees. Mr. Brennan carried the organization through its most difficult reorganization period, following the internment of Muck, the withdrawal of Higginson and Ellis. He also exercised a firm hand in the emergency that had arisen following a strike of the players, when only about two-thirds of the musicians remained. He was largely responsible for the fact that the organization again achieved its present fine rank, under the musical direction of Rabaud, Monteux and Koussevitzky. Mr. Brennan went to Paris and concluded arrangements by which, on the conclusion of Monteux' term, Koussevitzky took over the conductorship a decade ago. During Mr. Brennan's illness, the affairs of the orchestra have been carried on by George Judd, his assistant. R. P.

Henry Gerson

Henry Gerson, secretary and treasurer of Carl Fischer, Inc., died on April 26 at his home in Belle Harbor, N. Y. He was sixty years old and leaves his wife and two sons. He was a member of the Masons, the Free Sons of Israel and the Elks. His association with Carl Fischer, Inc., dated from 1892.

John B. McNamee

COLUMBUS, O.—John B. McNamee, father of Graham McNamee, radio announcer, died on April 22 at his home here. He was seventy-nine years old. Mr. McNamee was an attorney for the Northern Pacific Railroad for thirty years and served in the legal department of the Department of the Interior during President Cleveland's administration. Besides his son, he leaves a sister. R. P.

Edoardo Marchioro

MILAN.—Edoardo Marchioro, *régisseur* of La Scala, was killed instantly in an automobile accident on March 27 at Brescia. He was on his way to Verona, where he was to supervise forthcoming operatic productions. I. S.

Anna Tansman

PARIS.—Anna Tansman, mother of Alexandre Tansman, Polish composer-pianist, died here on April 1. She was born January 1, 1866. I. S.

Musicales

Beethoven Association Scene of Two Concerts

The board of directors of the Beethoven Association issued invitations to the entire membership for two evenings of music, April 22 and 23, at the New York clubrooms. Participants in the program were Leopold Godowsky, Vera Kaplun Aronson, Maurice Aronson, the Marianne Kneisel String Quartet and Zadel Skolovsky, pianist. Harold Bauer, president of the Beethoven Association welcomed and introduced Mr. Godowsky as guest of honor. The pianist and composer set forth the objects that prompted him to write his Forty-six Miniatures for piano, four hands, the performance of which by Mr. and Mrs. Aronson formed the major part of the program. His remarks were listened to with close attention.

The first evening Mr. and Mrs. Aronson played nineteen, the second evening, eighteen of the Miniatures, which gave much enjoyment and met with the fullest approval on the part of the audience. Brief annotations to the programs were written by Mr. Aronson. Between the groups of Miniatures, the Marianne Kneisel String Quartet was heard in an effective performance of H. Waldo Warner's Moods, op. 42, a theme and variations in seven short subdivisions, and Mr. Skolovsky in a noteworthy presentation of Mr. Godowsky's entire suite of eight pieces for the left hand alone. M. L. S.

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St. Matthew Passion Sung at St. Bartholomew's

The annual performance of the Bach Passion According to St. Matthew at St. Bartholomew's Church, New York, was given this year on April 17 by the combined choirs of the Cathedral of St. John the Divine, St. Thomas' and St. Bartholomew's churches. The soloists were Ruth Shaffner, soprano; Saida Knox, contralto; George Rasely, tenor; Julius Huehn, baritone; Norman Jolliffe, bass. David Williams directed and also presided at the organ. The church was thronged, and many were turned away.

The performance was a fine one. The choral singing displayed sensitive control and tone quality and each of the soloists gave artistic account of the passages entrusted to them. Miss Shaffner sang with liquid and flowing tone and depth of feeling. Miss Knox, singing this score for the first time, deserves much praise. Mr. Rasely was excellent in the difficult part of the narrator. Mr. Huehn's sonorous and rich tones gave reverent exposition to the voice of Christ. Mr. Jolliffe displayed again the skill and beauty of his singing. M. L. S.

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Dickinson's Friday Recitals End

The third program of Bach's music at the Brick Presbyterian Church, New York, was given on April 12 by Dr. Clarence Dickinson, assisted by Grace Leslie, contralto, and Joan Field, violinist. The Giant Fugue, choral preludes, the Cathedral Prelude and Fugue and the St. Anne Fugue comprised the wide variety of organ solos, played with facile technic and variety of emotional expression. Miss Leslie sang Agnus Dei and Strike, Thou Hour, with opulent voice, and Miss Field's violin items included excerpts from sonatas and the Air on the G String. She plays well, with singing tone.

The series ended April 19 with a finished performance of Stainer's Crucifixion; Harold Haugh, tenor, and Vincent Mattina, baritone, singing the solos. The largest audience of the season attended this Good Friday noontide performance. Again there was evident the sincerity which pervaded everything done under the Dickinson direction; the choruses were sung with elastic expression, and with notable climaxes. Messrs. Haugh and Mattina sang their solos with devotional interpretation. F. W. R.

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Thuel Burnham and Russel Wragg Appear

Thuel Burnham, pianist, and Russel Wragg, composer-pianist, gave a musicale on April 22 at the studios of the Burnham-Wragg Piano School in Steinway Hall, New York. Mr. Burnham began with the first movement of the Grieg A minor concerto. The brilliant passages were performed with sweep and fire, and where the score called for lyricism Mr. Burnham evoked a limpid, singing tone. As an encore he offered a moving interpretation of the second movement to the Beethoven G major concerto. Mr. Wragg was at a second piano for the orchestral parts of both numbers. Mr. Burnham's second group consisted of Malaguena by Lecuona, Tango in D by Albeniz, and Rituel de Feu by De Falla, followed by a Brahms waltz and the MacDowell Polonaise. Mr. Burnham played these with an exciting variety of tone colors and emotions. Responding to insistent applause, he added several Chopin numbers.

Sally Fiske, soprano, assisted in two groups of songs, the first made up of three compositions of Russel Wragg, his setting to The Lord's Prayer, the popular Lullaby a la Mode, and Lullaby for a Sweet Pest. Her second group contained songs of spring, ending with a duet with her husband, Herbert Rothwell. Miss Fisk has a charming voice, good diction and a pleasing personality. She was a highly appreciated addition to the program. George Todd supplied fine accompaniments. F. L.

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Plotnikoff Resumes Conducting

Following a brief intermission, Eugene Plotnikoff resumed conducting the concerts of the New York Civic Orchestra at the American Museum of Natural History on April 24. The warm reception tendered him by a large audience showed the feeling awakened by his return. Beginning with Wagner's Faust Overture, he conducted with an eloquence that carried the orchestra along; Tschaikowsky's fifth symphony brilliantly closed the concert. The soloist, Herma Menth, performed Emil Sauer's piano concerto with effective style. The rapid-fire *scherzo* and melodic slow movement were especially well played. F. W. R.

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Harmony Guild of New York Meets

The Harmony Guild of New York met on April 10. Jean Buchta, founder and music director of the guild, spoke on Scandinavian Music, especially that of Sibelius and Grieg, using portions of Sibelius' third symphony for illustration. Genevieve Felland, pianist, artist member of the guild, played a program of authentic Norwegian folk music, followed by music of Grieg and Sibelius. Sigvard Mohn and Mons Breidirck, Norwegian painters, were guests of honor. Mr. Breidirck brought some of his etchings of Norwegian architecture and country scenes and allied his works to the music heard. Some of the etchings were of the village where he has his summer home and where Mrs. Grieg lives. Mrs. Breidirck wore her native costume and explained the meaning of each ornament. Mrs. Felland, whose fine playing was enjoyed, is of Norwegian descent. E. G.

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Tillotson Artists at Drama-Comedy Club

Edyth Totten, president of the Drama-Comedy Club of New York, introduced artists from the Betty Tillotson management for the April 26 matinee of the club at the Hotel Astor, New York. Katharine N. Fiqué, chairman of music, was responsible for their presentation including Geraldine Kress, violinist, and the Harmonic Jubileers. Miss Kress played Air on the G String (Bach); Slavonic Fantasia (Dvorak-Kreisler) and Dance Espagnole (De Falla-Kreisler) in such fashion as to arouse sustained applause, for she is a spontaneous and brilliant artist. She added From the Canebrake (Gardner) as encore, her mother playing accompaniments.

The Harmonic Jubileers sang six Southern melodies highly enjoyable, including Old Black Joe, Hallelujah to the Lamb, Nellie Gray and Little Liza. With these they held close attention, for their singing is marked by proficiency and has sentiment and humor. They were warmly encored. F. W. R.

* * *

Milban Trio Program

Frederick Buldrini, violinist, Flori Shorr, cellist, and Milton Kaye, pianist, constituting the Milban Trio, were heard by a large audience at The Barbizon, New York, on April 26. Beethoven's trio in D had briskness and variety of tonal outpouring. Brahms' trio, op. 8, was performed with the vigor and breadth needed, the *scherzo* going especially well. Franck's first trio showed the Belgian composer in the melodious vein of his early period, and throughout there was excellent unity. Appreciative applause greeted their performance. F. W. R.

Van Hoesen for Toledo

Harrington van Hoesen, baritone, will be heard in recital with his teacher, Frank La Forge, in Toledo, O., on May 8.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

MAY

April 1—May 31	Catania, Sicily	Bellini Centenary
April 11—May 19	Basel	Opera-Concert Festival
April 24—June 4	Florence	Florentine May
May 1—30	Baden-Baden	Brahms Festivals
May 2—9	Amsterdam	Mengelberg and Dutch Composers' Festival
May 4—June 15	Berlin	Schütz, Bach and Handel Festivals
May 5	Kassel	Schütz Festival
May 6	Marburg	Schütz Festival
May 6—12	Heidelberg	Beethoven Week
May 7—13	Breslau	German Opera Festival
May 9—12	Hanover	Handel-Schütz Festivals
May 11—22	Vienna	"Music Lovers of Austria" Festival
May 12—19	Mannheim	Mozart Week
May 13—14	Celle	Bach Festival
May 16—19	Dresden	Schütz Festival
May 17—20	Bremen	German Choral Festival
May 23	Wolfenbuettel	Schütz Festival
May 24	Braunschweig	Schütz Festival
May 24—27	Eisenach	Bach Festival
May 25—June 2	Freiburg i. B.	Bruckner Festival
May 27—30	Bonn	Music Festival
May 31	Olot, Spain	Festival of Catalonian Dances
May (dates to be announced)	Barcelona	Orchestra Festival
May (dates to be announced)	Palma de Mallorca	Annual Musical Festival

JUNE

June 1—7	Hamburg	International Music Festival
June 1—9	Zwickau	Schumann Festival
June 1—10	Leningrad	Foreign Tourist Festival
June 1—15	Prague	German Opera Festival
June 2—5	Göttingen	Handel Festivals
June 2—15	Berlin	Wagner Festival
June 2—30	Vienna	Vienna Festival Weeks
June 6—7	Potsdam	Bach Festival
June 6—12	Düsseldorf	Music Festival
June 8—23	Budapest	Spring Festive Weeks
June 11—15	Halle	Popular Handel Festivals
June 12—15	Königsberg	Choral Societies Festival
June 14—16	Stockholm	Swedish Choral Festival
June 14—16	Wiesbaden	Church Music Days
June 15—19	Düsseldorf	Music Week
June 16—24	Leipsic	Bach Festival
June 18—29	Zürich	Bach Festival
June 20	Olot, Spain	Typical "Sardena" Festival
June 20	Pontevedra, Spain; Granada; Burgos; Laguna	Corpus Christi-Popular Dance and Song Festivals
June 20—July 1	Bonn	Beethoven Festival
June 20—July 14	Dresden	Opera Festival
June 21—23	Breslau	East Germany Singing Festival (30,000 singers)
June 22	La Granja, Spain	"Segovianos" Festival
June 22—26	Tarragona	"Fallas Romanas" Festival
June 24—29	Segovia	Folk-song and Dance Festival
June 27—28	Prague	Bruckner Festival
June 29—July 9	Basel	Federal Choral Festival

JULY

July 1—15	Catania, Sicily	Bellini Festival
July 1—15	Santander	Symphony Orchestra Festival
July 7, 14, 21 and 28	Interlaken, Switzerland	William Tell Festival Plays
July 7	Lesaca, Spain	Dance Festival
July 19—21	Wiesbaden	Singing Festival (20,000 singers)
July 20—29	Markneukirchen	Music Week and Instruments Exposition
July 20—30	Detmold	Richard Wagner-Siegfried Wagner-Hans Pfitzner Festival
July 23—27	Würzburg	Mozart Festival
July 24	Segovia	Regional Dance and Costume Festivals
July 24—August 27	Munich	Wagner-Mozart Festivals (Strauss Weeks, August 15-27)
July 25	Valencia	Typical Dance Festival
July 25	Valcarlos, Spain	Spectacular Festival of Dances of Southern Navarra
July 25	Elizondo, Spain	Basque Song and Dance Festival
July 25—27	Linz	Bruckner Festival
July 27—September 1	Salzburg	Salzburg Festival
July 27—29	Lucerne	Federal Music Festival
July 28—August 8	Zoppot	Woodland Opera (Rienzi-Meistersinger)
July 31—August 8	Vichy	Wagner Festival

AUGUST

August 2	Pollensa, Spain	Typical Song-Dance Festival
August 4, 11, 18 and 25	Interlaken, Switzerland	William Tell Festival Plays
August 8	Huesca, Spain	Jota Festival
August 14—19	Betanzos, Spain	Typical Song-Dance Festival
August 15	Jativa, Spain	Typical Dance Festival, Concerts, and Musical Competitions
August 15	La Alberca, Spain	Regional Costumes and Customs Festival
August 15—29	Halle	Handel Fortnight
August 16—18	La Bisbal, Spain	"Sardanas" Festival
August (dates to be announced)	Bilbao	International Orchestra Competition
August (dates to be announced)	La Coruna, Spain	Gallician Song and Dance Festival
August (dates to be announced)	Sepulveda	Regional Song Dance, and Concert Festival
August 19—26	Vichy	International Music Congress
August 31—September 1	Rudolstadt	Historical Music Celebration

SEPTEMBER

September 1—30	Canary Islands	Folk Festivals
September 1 and 8	Interlaken, Switzerland	William Tell Festival Plays
September 2—6	Carlsbad	Festival of International Society for Contemporary Music
September (dates to be announced)	Gothenburg, Sweden	Choral Festival
September 8	Salamanca	Regional Dance and Costume Festival
September 8	Ochagabia, Spain	Festival of Most Ancient Spanish Dances
September 11	Barcelona	Catalonian Folk Festival
September 17	Belorado, Spain	Peasant Dance Festival
September (dates to be announced)	Cadiz	Festival of Dances and Concerts
September (dates to be announced)	San Sebastian	Week of Basque Dances
September (dates to be announced)	El Escorial	Folk Festival
September 23	Catania, Sicily	National Choral Convention
September 28—29	Donaueschingen	New German Folk Music Festival
September 29—October 6	Carlsruhe	Singing Festival

OCTOBER

October 11—13	Kassel	House Music Days
October 20—27	Magdeburg	Bach-Handel-Schütz-Telemann Festival

NOVEMBER

November 17—24	Dresden	Felix Draeseke Festival

NEW MUSIC OF INTEREST ISSUED IN

PIANO COMPOSITIONS

REVIEWED BY LEONARD LIEBLING

The Girl with the Wistful Eyes; for piano; by W. O. Forsyth.

Here is a companion title to Debussy's Girl with the Flaxen Hair, but brother Forsyth's maid is much simpler than her French cousin.

The Wistfulness is in slow 4-4 time, with a naïve tune and unsophisticated harmonies. A pleasant composition for teaching purposes. In the same category is Forsyth's Sunbeams, a very easy Valse. His Summer and You presents a slightly higher degree of difficulty, and The Stream in the Hill borders on concert repertoire, with fast rippling figurations for the right hand, double notes and much chromaticism. One episode suggests the rhythm and general manner of Schubert's Hark, Hark, the Lark. The close of the piece has most ingratiating harmonies. This is a useful etude for right hand fingers. (Frederick Harris Co., London, England; and Oakville, Ont., Canada.)

Arabesque, Nocturne, Caprice; for piano; by Beryl Rubinstein.

Advanced examples, in content and technical problems. The Arabesque and Nocturne have subtle colorings with Debussy's idiom in shadowy suggestion. Finely made piano poems, fastidiously melodized. The Caprice probably will become the most popular of the set, with its *vivace giocoso* tempo and character and generally whimsical spirit. It is a sort of elves' dance but done by modern pixies who caper only to the harmonies of today. The caprice has, too, an American tang that gives it spice and humor. (Carl Fischer, Inc.)

Americana; for piano; by Morton Gould.

Five compositions—Corn Cob, Indian Nocturne, Hillbilly, Night Song, Music Hall.

"Mood Sketches" is the explanatory sub-title of composer Gould, a young man of decided talent who is well known as a pianist in radio broadcasts.

These pages employ the rhythmic and harmonic tonal speech of contemporary light music, but Gould utilizes them in a somewhat idealized manner that lifts these *morceaux* out of the realm of the frankly "popular." An ear attuned to "blues" and "breaks," and a moderate technical equipment, should have no trouble in playing the Gould Americana. (Carl Fischer, Inc.)

American Toccata; for piano; by Dr. George Liebling.

Since his residence in California, Dr. Liebling has gone strongly native. He calls his toccata, "Impressions of Hollywood In Modern Rhythm."

The seven pages of music sound indigenous enough, but its best parts are those in which the essential lyricist asserts himself and writes flowing melody with the "modern rhythm" merely incidental. A brilliant performer himself, Dr. Liebling has put his American Toccata beyond the reach of bunglers. Its finale is of Lisztian impulse and sonority. (Wesley Webster, San Bruno, Cal.)

Reviewed by Irving Schwerké

Books

L'Interpretation de la Musique Française de Lully à la Revolution; by Eugene Borrel.

Breathes there a music-maker, amateur or professional, who has not at one time or another while studying such or such an old French master, stopped and asked himself, "Now, how is that to be played, I wonder?" This question Eugene Borrel undertakes to answer and, so far as I can see, has done it very well.

Every school and every period of music has its own distinguishing features, but these everybody is not always in a position to learn. The idiomatics of French style, the manner in which French music was played from Lully to the Revolution and the governing principles of its interpretation, are the main subjects of M. Borrel's clearly worked-out study. In addition to answering the above question, L'Interpretation de la Musique de Lully à la Revolution is a useful document for all who take an interest in French musical art.

Reviewed by R. M. Knerr

The Capture of Inspiration, by E. Robert Schmitz.

A remarkable volume which is much more than a treatise on piano method. There is a wealth of human experience, a complete confession of artistic faith and purpose in these pages. As the author says in his preface, it embodies his convictions that "exact science governs technic and is applicable to both instrument and performer." Born out of his experiences with mathematics, physics and other sciences relating to artillery practise during the war, and also deriving from his physiological researches made in order to combat physical disabilities resulting from his service, the book develops in rich detail the French pianist's views upon the art of his instrument. It is both analytical and synthetic, probing to the roots of excellence in pianism and also formulating a philosophy of interpretation.

The six divisions of the book take up many elements of performance, including the relations of the performer's concepts and their realization in tone; the mechanical factors of piano performance (which are dissected with great skill and ingenuity); the movements and coördination of muscles involved in playing; various types of "adjustments" and fundamental principles of training; and, finally, details of interpretation. Such a summary hardly does justice to the wealth of original and profound study and observation contained in the book. There is outlined here nothing less than a completely new and revolutionary system, in which the pianist's art is subjected to the merciless scalpel of the scientific laboratory. In general the approach is that of a physiologist and physicist, and the various interworkings of muscular action and natural forces are studied in manifold diagrams, charts and other devices. Fundamental is Schmitz' system of arm-shift, arm-release and retraction, with the motions resulting from the compounding of these principles. Many rare and unusual tonal effects, attained by variations of touch, methods of pedalling and the like are exhaustively discussed. For practise, there are interesting charts of scales. The considerations of "modelling," "articulation" and the various "adjustments" of the player in performance are highly suggestive and interesting. Handsomely printed and with a most original format, resembling a loose-leaf notebook, the volume was designed by Merle Armitage, who contributes a foreword. There are graphic decorations by Giovanni Napolitano. (Will A. Kistler Co., Los Angeles.)

The Story of Lohengrin, retold and arranged with twenty-one motives from Wagner's opera and four easy piano transcriptions, by Angela Diller.

A delightfully vivid and simple retelling of the knightly saga of Wagner's Swan Knight and the fair Elsa, illustrated with the principal motives of the opera arranged for piano, with a few brief quotations from the libretto. It is ideally adapted for use as a pianologue, as the book is printed in large type and is of a size suitable for use on the music-rack of the instrument. The narrative occupies eighteen pages and would take less than an hour in the telling. The excerpts suitable for piano solo are as follows: Elsa's Dream (words included); Elsa Entering the Cathedral; Gathering of the Knights and Vassals (Act III), and Bridal Chorus. (G. Schirmer, Inc., New York.)

For Organ Solo

The Wee Kirk Wedding Song (Annie Laurie), transcribed for organ by Roland Diggle.

The old Scottish ballad emerges with colorfully devised registration and attractive musical elaboration in the several variations that Mr. Diggle has bequeathed to it. The whole makes a melodious solo five pages in length which is heartily recommended for its playability and charm. (White-Smith Music Publishing Co., Boston and New York.)

For Violin and Piano

Concerto in A major by Tartini; arranged by Emanuel Ondricek.

The foreword states that "this concerto is freely treated from old manuscripts and constitutes an original work." The arangement, however much it may depart from the original, furnishes an effective and delightful showpiece for players of developed skill and virtuosity. The three movements, *allegro ma non troppo, adagio,* and *allegro assai,* all are of sprightly charm and the tuneful elements, characteristic of the Italian composer, are not obscured by any tampering with the harmonic scheme to bring it "up to date." The various details of the editing are carried out with much care. (Universal Edition; American agents, Associated Music Publishers, New York.)

Sonata, by Paul White.

An American contribution to the violin sonata literature, which is sanely contrived in terms of the instrument, evidently betokening practical knowledge of it. The brief work includes an opening *allegro,* fastidious in its somewhat syncopated rhythmic pattern which midway changes to an *energico* section with broad and effective chords; a more melodic middle movement, marked "slowly but with much elasticity," a *vivace* section with rapid scale passages and a final *lento* which provides something of the effect of a coda. The piano part is as important as the violin score. There is a suggestion of the eighteenth century about some of the idiom, though there are modern bits of harmonization that show more recent influences. (Elkan-Vogel Co., Inc., Philadelphia.)

For Male Voices

Harold Flammer Choral Series.

A wide selection of secular numbers useful for men singers has recently been added to the Flammer library. The settings for four-part male chorus include the rousing sea

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PUBLISHERS' LISTS

chantey, Hoodah Day, piquantly arranged by Pauline Winslow; Brahms' exquisite lullaby, delightfully set by Wallingford Riegger, with English text by Arthur Westbrook; Schubert's Who Is Sylvia?, daintily transcribed by the latter; the old Irish air, Love's Young Dream, delectably transcribed with humming interludes by Frederic Joslyn; Franz' Dedication (Widmung), in a simple version by Harvey Enders, English words by Mr. Westbrook; La Cucaracha, the rhythmically lilting Mexican folk-song, recently used for a colorful film short, here transcribed by Mr. Riegger, with text by Lorraine Noel Finley; Bone Come A-Knittin', Negro spiritual arranged by Jacques Wolfe, and a novelty number, Coquetry, a musicalization of Eugene Field's humorous nursery poem by Gustav Klemm, arranged by Riegger. All have piano accompaniments. (Harold Flammer, Inc., New York.)

For Women's Voices

Ricordi Collection of Part-songs and Choruses.

Several attractive three-part women's chorus versions of familiar numbers have been added to this catalogue. They include Peri's Invocation to Orpheus, arranged by W. A. Goldsworthy, a broad apostrophe beginning "Rejoice ye at my singing, O forests green"; The Little Shepherd's Song by Wintter Watts, delicate and charming in its gay medieval sentiments, in a version by George H. Pickering; Ruggero Venè's exquisite setting of the seventeenth century anonymous poem beginning, "Weep you no more, sad fountains"; A. Walter Kramer's atmospheric nature picture, Swans, a setting of Sara Teasdale's verses; and Robert Huntington Terry's tuneful Autumn, which paradoxically concerns itself with a promise of spring joys, and is arranged by Henry P. Cross. All these numbers furnish picturesque material, not exceptionally taxing in performance. The works are published separately. (G. Ricordi & Co., Inc., New York.)

For Mixed Chorus, Baritone Solo and Orchestra

Songs from Drum Taps, by Howard Hanson.

The latest large-scale composition by Dr. Hanson has its source in Walt Whitman's fine poem. The work, which is to have its première at the Ann Arbor Festival this spring, is divided into three parts. These are settings, respectively of three of the poetic divisions of the "Good Gray Poet's" work. Beat, Beat, Drums, emerges as a stirring *allegro energico,* with mounting crescendo writing for the four choral parts and with a repeated rhythmic figure in the accompaniment. By the Bivouac's Fitful Flame is a musing and nostalgic interlude (*adagio assai*) for the baritone soloist, who sings of the sleeping camp against a humming chorus, with rather modern-sounding intervals. To Thee, Old Cause!, an *allegro moderato* of dramatic effect, concludes the work, with the chorus (basses divided into first and second) performing some elaborate roulades on the syllable "Ah" as they apostrophize the "old Cause, deathless throughout the ages." The conclusion would undoubtedly be impressive if well performed, for there is atmosphere and considerable originality in its design. Throughout, the composer writes with bold strokes, an unconventional harmonic scheme and much aptness of descriptive detail. A work making considerable demand on the chorus, but well worth the pains its preparation requires. (J. Fischer & Bro., New York.)

For Cello and Piano

Sonatina, by Arnold Bax.

Among the more recent contributions of an important figure in British music is this Sonatina, which is in three brief sections. Dedicated to Pablo Casals, the score exploits the rugged and harmonically rich style of a musician who is outstanding among modern writers for his splendidly poetic and original speech. The divisions of the work are as follows: I, *allegro risoluto,* which makes use of a flowing and characteristic figure, developed with much resource; II, *andante,* the direction *"cantando con melancolia"* gives a key to the rather brooding, passionate, Celtic nature of the movement; III, *moderato,* with a calm and songful *cantabile* theme, which undergoes various transformations, is concluded with brilliant and vigorous energy. The work requires less than fifteen minutes to perform. The exacting piano score, with its rugged chords and chromatic harmonization, is a rich complement to the solo part. (Murdoch, Murdoch & Co., London; sole agents for the United States, Carl Fischer, Inc., New York.)

Songs

Mother Goose Songs; by Charles Haubiel.

An engaging collection of simple musical settings to fifteen of the best known and universally beloved Mother Goose ditties. Mr. Haubiel has contributed clearly marked melodies and simple, fundamental rhythms to the works, many of the thematic figures being expressive in a descriptive way. The harmonization in the piano accompaniment is musicianly and apt. A great deal of the book's charm is contributed by full page illustrations in gay and artistic style by Elizabeth Ellender and Katherine Beverley. A collection that will particularly delight children. (The Composer's Press., Inc., New York.)

Dreams; words by Charles Gordon; music by Guy d'Hardelot.

A sentimental ballad of romantic nature, with a slow waltz tempo and the familiar type of words which deal with memories of past loves and anticipations of new ones. The song, by one of the most prolific European writers of light music, is expertly contrived to fill its purpose. The refrain, "Life is a game we all must play, sorrow or joy the stakes," is set in lilting fashion. Especially suitable for use on radio programs of lighter nature. Published in D flat (A flat to E flat), also in E flat and F. (Chappell-Harms, Inc., New York.)

The Humming Bird; poem by Harry Kemp; music by Powell Weaver.

This is a light and virtuosic number, with a whirring, staccato accompaniment, the vocal part rather simply written. It is marked "very lightly and swiftly," the poem, with vivid and apt imagery, descriptive of the bird's flight. An artistic number, excellent for an encore piece. Key of F; range, one octave from E (or optional G above the staff). (Galaxy Music Corp., New York.)

To You, Cherie; words and music by David Jenkins.

This popular ballad of rather conventional character is unusual in the tunefulness of its theme. One can imagine that it would have a strong appeal for audiences in the music hall or on the radio. The intervals are a little tricky to negotiate, and it requires a singer with a strong sense of pitch and command of the "romantic" manner of delivering a ballad. Published in E flat; range, C to E flat; and in G; range, E to G. (Boosey-Hawkes-Belwin, Inc., New York.)

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Chicago Welcomes Appearance Of Jean Tennyson in Recital

Schumann-Heink and Edith Mason in Hull House Benefit—American Opera Premiered—Bonelli Soloist with Chorus—Stock Concludes Orchestral Season—Summer Concerts a Possibility

CHICAGO.—On Easter Sunday Jean Tennyson, talented American soprano, was the attraction that brought a crowd to the Auditorium for the Golden Jubilee benefit concert for St. Mary of Nazareth Hospital. This young artist drew such a large house it seems permissible to state that through Dr. John J. Killeen, chairman of the committee in charge, we hear that the profits for the charity were $4,500.

Miss Tennyson, who on this occasion made her début in recital, proved herself as able a concert artist as she is an opera singer. Gorgeously gowned, the golden-haired prima donna won the hearts of the expectant audience from the moment she stepped onto the stage. Her ingratiating manner and modesty were matched by the musicianship and artistry of her interpretations of well chosen songs by Mozart, O'Connor-Morris, Richard Trunk, Reynaldo Hahn, Bachelet, Gounod, John Alden Carpenter, Dvorak and Amy Worth. She enunciates French, Italian, German and Polish as well as she does English and her linguistic versatility added much in making her program one of the most interesting of the present season. The public fêted the singer buoyantly throughout the recital and at the close of each group she had to add several encores to her imposing list.

In the aria of Polissena from Handel's Radamisto (arranged by Bibb) Miss Tennyson revealed vocal gifts of first order—voluminous tone, impeccable pitch, authoritative delivery and fine Handelian style. Cleverly sung was Mozart's Porgi Amor, yet it was in the Alleluia of O'Connor-Morris that Miss Tennyson won the highest favor of the audience. A comedienne of no small attainment, she sang Richard Trunk's Vertag so humorously as to provoke the hilarity of the public. In contrast, Reynaldo Hahn's D'une Prison was interpreted with deep feeling of anguish and pathos. Bachelet's Chere Nuit was amorously sung and happily concluded the second group. In an aria from Puccini's Madame Butterfly Miss Tennyson was at her best, even though the aria lies high in the soprano's register. Her final group included Gounod's Ave Maria, Carpenter's The Sleep that Flits on Baby's Eyes, Dvorak's Songs My Mother Taught Me and Worth's Midsummer. Her coadjutors on the program were Michael Wilkomirski, Polish violinist, and Isaac Van Grove, artistic accompanist.

HULL HOUSE MUSIC SCHOOL BENEFIT

Benefit concerts are in vogue nowadays. As a matter of fact, most of the recitals and concerts given so far this year have been for the benefit funds of institutions. None deserved better patronage than the one sponsored by Hull House for its music school. Orchestra Hall was practically sold out for that event on April 22, as not only is Hull House a social centre known the world over, as is its founder, Jane Addams, but the artists engaged were sufficient to assure a large attendance. Ernestine Schumann-Heink, Edith Mason and the Woman's Symphony Orchestra contributed their services, and a young pianist, student at the Hull House Music School, also appeared on the program. Mme. Schumann-Heink, one of the singers of the famous "Old Guard" of giant vocalists, won an ovation, the like of which has seldom been witnessed in our hall of classical music. After her group, the audience rose as one to pay homage to a singer who has honored the world of music for more than half a century and who sings today if not with the same opulence of tone as in years gone by, still with such refinement of style, clear enunciation and feeling as to grip the heart and delight the mind. Mme. Schumann-Heink is as unique a figure in the realm of song today as she was yesterday.

Edith Mason is one of the best Mozart interpreters to be found anywhere, and it is said that she has received an invitation to sing this summer under the direction of Arturo Toscanini at the Mozart Festival in Salzburg. This is not at all surprising after hearing her interpret an aria from The Marriage of Figaro, in which the limpidity of her voice and the lucidity of her presentation made her work stand out as a beautiful cameo carved by a master in most minute detail. Even though Miss Mason sang equally well the Waltz Song from Romeo and Juliet, we must reproach her for throwing so-called tradition to the winds and singing the *valse lente* at a prestissimo tempo. True, vocal difficulties do not seem to exist for the soprano, but the waltz has in itself sufficient intricacies and is more effective in its original tempo. The audience was effusive in its approbation and compelled the popular singer to give an encore, which brought Hageman's At the Well. Miss Mason had the able assistance of Isaac Van Grove at the piano.

Under the direction of Ebba Sundstrom, the Woman's Symphony Orchestra distinguished itself in the Franck symphony and in the prelude to Wagner's Die Meistersinger.

AMERICAN OPERA SOCIETY PRESENTS NEW OPERA

A Night in Avignon by the Chicago composer, Clarence Loomis, was presented by the American Opera Society at the Arts Club on April 23. The soloists were Arthur Wilkinson, Robbye Cook Ridge, Virgil Phemister, Charles Kennett, Marian K. Thomas and William Moon. A chorus and a chamber music orchestra with the composer at the piano and Max T. Krone conducting aided in making the performance meritorious.

REINALD WERRENRATH IN RECITAL

It is with regret that we are unable to review the too rare appearance here of Reinald Werrenrath, who gave a recital for the fraternity endowment fund of Delta Omicron at Kimball Hall on April 24. No tickets were received.

LAKE VIEW MUSICAL SOCIETY ELECTION

Officers and directors elected to serve during the coming year for the Lake View Musical Society are: President, Mrs. Cora Willis Ware; first vice-president, Mrs. Herman T. Kretschmer; second vice-president, Grace Beyerlein; recording secretary, Marion Knoblauch; corresponding secretary, Mrs. M. B. Kennedy; assisting corresponding secretary, Mrs. Carl Perry Hubbard; treasurer, Maude M. Gans Bergen; assistant treasurer, Mrs. Ferdinand A. Bunte; chairman, program committee, Mrs. John A. Cooke, and the following directors, Mrs. William H. Barnes, Helen Peterson Barth, Mrs. Edwin B. Whitfield, Hilda Bryant, Winifred W. Meckstroth and Mrs. Wesley Polk.

BONELLI SOLOIST WITH MARSHALL FIELD CHORUS

Choral singing as exhibited by the Marshall Field & Company Choral Society at Orchestra Hall on April 24 is the more remarkable because coming from an amateur body made up of employees of a large mercantile company. Conductor Edgar Nelson has brought his chorus to a state of perfection and its work would do honor to many a professional singing society. Mr. Nelson long ago established a reputation as an astute chorus master and this concert was further evidence of his ability to obtain remarkable results from a group of untrained singers. The sold-out house was lavish in its approval of the efforts of their fellow workers and of their inspiring leader.

As soloist Richard Bonelli won instant favor through his fine art. It would be difficult to imagine more finished, more artistic or more wholly-satisfying singing than was his in Walter Golde's Offering, Hughes' arrangement of Kitty, My Love, Will You Marry Me? and Carpenter's Soothin' Song and Jazz Boys. He was acclaimed and responded with several encores. Earlier in the evening Bonelli had programmed the Largo al Factotum aria from the Barber of Seville, which was not heard by us.

ORCHESTRA'S FINAL CONCERTS

The forty-second season of the Chicago Symphony Orchestra and the thirtieth under the direction of Dr. Frederick Stock passed with the concerts of April 25 and 26. The final program was made up of request numbers, enlisting the Bach G minor fantasie and fugue in Stock's arrangement, the Brahms C minor symphony, the prelude to Die Meistersinger, the Love Scene and Brangäne's Warning from Act II of Tristan und Isolde and Respighi's symphonic poem, The Pines of Rome. In retrospect, the work of the orchestra has been homogeneously fine, and this is no doubt due to the fact that the men were held together practically throughout the whole year. It is to be hoped that again this summer concerts will be given in stadiums and parks, thus enabling the musicians to maintain their efficiency besides drawing a well-merited weekly salary.

It does not seem out of place at this time to point out that the season of symphony concerts is only of six months' duration, and unless something is done towards maintaining the orchestra throughout the summer months many of the men will be in financial difficulties. In years gone by the Chicago Symphony Orchestra prolonged its season with long tours. Of late these have been curtailed and our orchestra except for playing in Milwaukee, Mount Vernon and Ann Arbor and supplying the accompaniment for local choral organizations, has been left idle with the exception of last year, when through the generosity of Swift & Company daily concerts were given at A Century of Progress exposition.

Ravinia has closed its doors and, looking into the future, the management of the Chicago Symphony Orchestra finds itself confronted with the difficulty of fostering its own concerts or discovering organizations or universities which will promote summer concerts. Towards that end Messrs. Stock, DeLamarter and Voegeli have worked assiduously, and it would not be at all surprising if they succeed in their endeavors and an announcement would soon be issued to that effect. It is rumored that the orchestra may begin an eight weeks' season on July 4, and already it has been stated that either Daiche stadium in Evanston or Stagg Field at the University of Chicago may have weekly concerts. Perhaps both of those vast stadiums will be used for that purpose and also for the giving of excerpts from grand opera. Everything is in readiness except the finding of sponsors or guarantors. The municipality, too, is looking into the project with a view to giving symphony concerts in some of the public parks. In the meanwhile, private promoters are considering a site in Chicago with the idea of furnishing music to the masses during the summer months.

PUBLIC SCHOOL MUSIC AT CHICAGO CONSERVATORY

The department of public school music at the Chicago Conservatory is preparing for an unusual summer term beginning June 24 and closing August 3. O. E. Robinson for many years has devoted much time in training young people to teach music in the public schools. He has been instrumental also in assisting many of these to secure positions in the public schools. The following are a few graduates holding positions: Winifred Wolfe, teacher of music, Washington Junior High School, Rock Island, Ill.; William Breach, director of music in the schools of Buffalo, N. Y.; George F. Backe, supervisor of music, Prescott, Ariz.; Ruth Bishop, director of music in a high school at Great Falls, Mont.; Allys Field Boyle, director of music, Oak Cliff High School, Dallas, Tex.; Pauline Buggie, teacher, Roosevelt High School, Chicago; George Clader, director of music, high school, Whiting, Ind.; Dorothy Cheny-Powers, teacher of music in the grade school and junior high, Powell, Wyo.; Flora M. Churchill, teacher, Wendell Phillips High, Chicago; Claribel Du Plan, supervisor of music, Lindsay, Cal., and Katherine Finley, teacher, Hyde Park High, Chicago.

DR. MATTHEW N. LUNDQUIST, conductor of the Hartwick College A Cappella Choir of Hartwick College, Oneonta, N. Y. On March 29 the choir gave a concert in the First Presbyterian Church of Oneonta. Their annual concert tour comprises the following itinerary in New York State: April 28, Schenectady; 29, Albany; 30, Gloversville; May 1, Utica; 2, Syracuse; 3, Rochester; and 4, Little Falls. May 3, the choir is to sing over WJZ and affiliated network, the broadcast originating from WHAM, Rochester.

ELSE HARTHAN ARENDT TO SUCCEED HUSBAND

Else Harthan Arendt, concert and oratorio soprano, has been selected by the music committee to succeed her late husband, Edwin Stanley Seder, as director of music at the First Congregational Church of Oak Park, Ill. Mr. Seder was organist and director of music there for fourteen years.

APOLLO CLUB COMPETITIONS

Announcement is made by the Society of American Musicians that its competition for appearances with the Apollo Musical Club may be entered by students of teachers who are not members of the society as well as by those of members. The closing date of entry in the contests is May 8, and the contests take place May 15.

HANNA BUTLER PUPILS ACTIVE

Recently several pupils of Hanna Butler apeared in various Chicago concerts. Annmarie Gerts sang at the International House, University of Chicago, on April 21; Mildred Boberg gave a program at the Germania Club, April 22, and Janet Deknatel sang for the Council of Women's Clubs on April 22.

EDWARD COLLINS STUDENTS HEARD

The following piano pupils of Edward Collins acquitted themselves creditably in a recital program at Kimball Hall on April 27: Dorothy Coski, Ruth Bilgray, Mark Kondratieff, Marjorie Bach, Jean Ritter, Frieda Gutstein, Maxine Groener, Eileen Bowman,

(*Continued on page 28*)

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Opportunity for Vocalists Widening

Angel Agnes Donchian, New York Soprano and Voice Teacher, Discusses Present-day Aspects of Singing Art

Angel Agnes Donchian, soprano and vocal teacher, is of the opinion that any one who has a sincere desire to learn to sing, plus a healthy physique and an ear for music can become a vocalist whose performance gives pleasure and his or her art may then be developed to the height of the singer's individual capacity.

"We often meet young people who say, 'How I long to be able to sing!' or 'What wouldn't I give if I could sing!' And because they would not qualify as one of the 'elect' in an audition, they decide that it's of no use to imagine that they can ever sing. I can truthfully say that in my experience of a lifetime as a vocal teacher, I have found that anyone who has an ear for music and a healthy throat, can learn to sing.

"Primarily, there are a few fundamental laws in tone production, which should become common knowledge, and taught to children in kindergarten and the first grades, along with sight-reading and the rudiments of harmony. The home, then the school, should place the foundation of a love of singing in the inner consciousness of the child.

"There is no doubt that more attention is being given to music in the schools today than ever before, but I am sure many teachers feel it is a pity that so many young people start singing lessons with a complete lack of knowledge of the keyboard, of sight-reading or the fundamentals of harmony; whereas, had they acquired such preliminary knowledge earlier in their lives, say in the school, it would obviate the problem of expensive private lessons later on. Then, with such equipment, two or three years of voice culture would produce a singer who would add beauty and volume to choral singing, which is an art that ought to be fostered. To go further with voice culture would produce a singer who could give much pleasure, after a few years of study, in solo-singing in home musicales, for church singing, for entertainments and on programs of many sorts and various purposes.

"By further refining the voice and musical perception, when a student shows extraordinary qualities of talent and possibilities of becoming an artist, with the sixth, seventh and eighth years of study, the result would be to produce a concert singer of highest quality, and perhaps, by proving a natural adaptability, aim for grand opera. Continuing, a true artist who has the inherent quality of understanding the difference between the mediocre and the finest, would continue to add knowledge and refinement until he or she reaches the pinnacle of the most beautiful and sublime exposition of the art of singing, which perhaps is never attained until, through much experience, one has reached mental and physical maturity." K. T.

Piano Teachers' Congress Holds Meeting

Jennie Buchwald, president, guided the last meeting of the Piano Teachers' Congress at Steinway Hall, New York, through the business meeting of April 4, in which there was discussion as to the practicality of certifying teachers; and the plan of the New York University to grant the degrees of B. A. and B. S. to students who gain 120 credits. The discussion is to be continued. Etta Hamilton Morris gave a talk on the purposes of the Federation of Music Clubs, and need of parents' coöperation. She mentioned the grand opera performance sponsored by the federation last summer, and the coming one, at Watertown, N. Y. Culmination of the session was the talk on Ways to Develop Good Sight-readers, by Mabel M. Watson of Philadelphia, which proved of practical value. Miss Watson, pianist, and Lily LeGrand Love, violinist, performed the former's sonata, a serious work fairly overflowing with melodious moments and brilliant passages. F. W. R.

Mary Clute Presents Gilbert and Sullivan Work

WAYNESBORO, VA.—Gilbert and Sullivan's The Mikado was presented recently by the students of Fairfax Hall, under the direction of Mary Clute, vocal instructor. This production was up to the excellent dramatic standard of the Fairfax Players, and musically was the most outstanding offering they have ever given. The principals included Kitty Gordon, Marie Lawrence, LeClaire Joyce, Lolita Main, Zaida Bravo, Marjorie White, Barbara Hartley, Marion Chappell, Peggy Groff and Dolly Wasek. The chorus did fine work, and Josephine Barnett and Jeannette Maxwell provided two-piano accompaniment in finished style. Miss Clute's able training was evident throughout the performance. She is an artist-pupil of Anita Rio of New York. J. T.

Esperanza Garrigue's Artist-Pupil Heard Extensively

Norma Richter, soprano, artist-pupil of Esperanza Garrigue of New York, has been fulfilling a twenty-eight weeks' contract with the San Carlo Opera Company. Miss Richter has sung leading rôles for more than two years in Italy, followed by a com-

NORMA RICHTER as Elisabeth in Tannhäuser. (Photo by Alfred Fabris, Los Angeles.)

plete season in Buenos Aires and a winter season at the Hippodrome, New York, when Pasquale Amato was artistic director there. Last summer she sang during the whole season at the Stadium in Cincinnati. With the San Carlo forces this year her rôles have included those of Marguerite in Faust, Elisabeth in Tannhäuser, La Traviata, and others.

Hartwick College A Cappella Choir in Oneonta

ONEONTA, N. Y.—The Hartwick College A Cappella Choir (Dr. Matthew N. Lundquist, conductor) gave a concert in the First Presbyterian Church on March 29. The audience crowded the church and gave every evidence of delight in the work of the chorus. The program included Lift Up Your Heads (Andreas Hammerschmidt), Crucifixus (Antonio Lotti), O Rejoice, Ye Christians, Loudly (Bach), an excerpt from Handel's Judas Maccabaeus, compositions of Palestrina, Albert Becker and Grieg, Herman W. Monson's arrangement of Bach's A Mighty Fortress; and several compositions by Mr. Lundquist, At the Cross, My Soul Longeth, Who Trusts in God (chorale), Now That the Sun Is Beaming Bright, and Lord Jesus, Who Dost Love Me. This was a highly artistic and effective choir concert. There is richness and brilliance about the singing of the group under their musicianly conductor, who is also a composer of distinction.

The Hartwick College A Cappella Choir has completed arrangements for a week's concert tour, May 5 to 11, singing in cities of New York State—Schenectady, Canajoharie, Gloversville, Herkimer, Utica, Syracuse, Rochester and Lyons. The group will give a nation-wide broacast over WJZ on May 10. A program is to be presented at Hudson, N. Y., May 17, and other engagements are pending. The choir is from Hartwick College, Oneonta, N. Y. K. L.

Edward Rechlin's Organ Activities

Edward Rechlin has returned from a tour of all-Bach organ recitals, covering Chicago, Fort Wayne, St. Louis, Dundee, Pekin and Hagerstown, Md. April 10, he opened a series of recitals in Kansas, including Kansas City, Topeka, Salina, Newton and Winfield. He also is to give the organ program at the Emporia College Bach-Handel Festival. During May he is booked for ten recitals in New York, Wisconsin and Nebraska, and at the Pennsylvania State Organists' Convention. Mr. Rechlin leaves for his European tour June 5, returning for the season in America on November 1.

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Berlin Has Strauss Opera Cycle

(*Continued from page* 5)

parency and flow of movement Strauss imparts to his own scores. The unique individuality of his performances lies in his delicate fixation of rhythmic pulsation, the perfect adjustment of voice and orchestra, the clear-cut relief given to vocal *parlando* against an orchestral background of incredible color and wizardry.

The cast included Karl Hammes (Hofkapellmeister) finding the light conversational tone with excellent effect; Gertrude Joachim (Frau Christine) at her best in the flowing, *parlando* passages; Marcell Wittrisch, splendid as the Baron; Tresi Rudolph, Gustav Roedin, Eugen Fuchs, Felix Fleischner and Otto Helgers, all uniting to make the show a delight for both composer-conductor and his appreciative audience.

Another Staatsoper success was Ariadne auf Naxos, Strauss conducting. This wellnigh perfect music is too universally known to require description, and the great surprise of the evening was Ursuleac as Ariadne. Both the aria and the duet were carried to a high point of vocal beauty and spirited stage-play, which Helge Roswaenge, as Bacchus, seconded with the nobility of his song and carefree demeanor. The Zerbinetta of Erna Berger also shone. Another feature of the presentation was the pleasure Strauss himself took in it—certainly he carried off his assignment as airily as could be desired, receiving along with his interpreters most enthusiastic applause.

Szymanowski with Philharmonic

The ninth concert of the Philharmonic was given over to Karol Szymanowski, Polish composer, who was to have played his Symphonie Concertante under Furtwängler earlier in the season. The work was finally brought to hearing under Hermann Stange, though the result, to judge by the public's response, must at best be considered a doubtful success. As a symphony, the composition falls short in the comprehensiveness of its form; as a concerto it is wanting in display and bravura. Its outstanding claim to originality should seem to be a fine regard for color gradations in the quieter moments, a regard which leans heavily on effects so familiar in Debussy and Ravel. Szymanowski's music is essentially atmospheric despite the compact tonal masses given to its orchestral climaxes. It must also be reported that the orchestral support given by Stange left something to be desired in the way of subtle and flexible tone weaving, and placed the composer-pianist at considerable disadvantage.

Last Staatsoper Concert

The fifth and last concert of the Staatsoper Series was directed by Eugen Jochum, who had shared the four preceding concerts with Strauss, Kleiber and Pfitzner. Bruckner's seventh symphony in E major revealed the striking possibilities of this conductor, who heretofore had seemed at best but a promise. His penetration into the august moods of this mighty symphony was extraordinary, and step by step, and with ever increasing abandon, he drew from the orchestra a flood of tone that made the act of listening to this epic work, a deeply moving experience. Maria Müller, being indisposed, Helge Roswaenge ably substituted with arias from Oberon (Weber) and Barber of Bagdad (Cornelius). The audience clamored for more and more. And what with endless ovations for Jochum—so stirring was his delivery of the Bruckner opus—the Staatsoper course of concerts ended in glory.

Vienna Staatsoper Pays Visit to Rome

(*Continued from page* 5)

Among outstanding features of the season was the visit, in late March, of the State Opera of Vienna, which came here in response to an invitation from the Italian Government. The Viennese did utterly delightful work in Ariadne auf Naxos (Strauss) and also, under the baton of Krips, took part in the Bellini celebrations by giving a grandiose presentation of Norma.

Other Highlights

A number of compositions by modern Italian composers have been heard, the most recent of them being Farsa Amorosa, a burlesque operetta by the popular Riccardo Zandonai. The composer conducted. The work had clamorous success and has been given a number of times since, always to crowded houses.

The season has also brought forward Oliviero de Fabritis, a young conductor, who first won favorable notice for his reading of La Boheme. Dino Borgiolo (coming from the Metropolitan where he had been singing tenor rôles) is taking the place of Gigli in later showings of La Favorita and other operas; while Maestro Serafin is making April a month of abundance with Meistersinger (Franchi, Vaghi, Mercato, Pia Tassinara, Anna Gramegna, and Badini in the principal parts).

Pianofortitude

(*Continued from page* 6)

the bond. Even when accompanying the other performers the absence of the score never troubled Bird for a single moment. All he required was to be informed of the name and key of any specified item and not once was he at a loss.

Feeding Problems Overcome

From start to finish of this ordeal he was, needless to say, never left alone; two doctors and a professional nurse were in constant attendance, the latter's duty being to administer sustenance at stated intervals in accordance with a carefully calculated scale of diet. This included roast fowl, several dozen oysters, iced lemonade, and brandy and soda if required. It says much for the stamina of this doughty scissors and keyboard specialist that he never once had recourse to alcoholic assistance—which, in the light of more recent medical research, was probably a merciful dispensation, since the fusion of oysters and brandy might have presented intestinal difficulties insuperable even to this Napoleon of the piano.

Interviewed after his arduous exertions, the versatile hairdresser declared himself to be still comparatively fresh—he was certainly by no means distressed. "If I had been allowed a moment's change of position in order to stretch my hands and arms," he said, "I believe I could have continued for at least another twenty-four hours. But I suppose I ought to feel satisfied with having beaten all existing piano-playing records. In fact, I should hardly think it likely that anyone else will ever eclipse my feat."

In this utterance, however, Mr. Napoleon Bird showed himself wrong, for not only did someone eclipse his feat, but his hands were well beaten a few years later by a champion pianofortitude merchant in Wellington, the capital city of New Zealand, who, if I remember rightly, actually kept going for over eighty hours.

But, after all, this was merely to be expected, and affords another instance of repetitive history—for sooner or later, even though he evaded his Waterloo, our Napoleon was bound to meet his match in Wellington.

Season in Tiflis

(*Continued from page* 5)

in hand a repertoire which even before the war had fallen into a state of routine mediocrity and revivified their style and modernized their presentation, making of them what may be called throbbing and palpitatiing new works. All of his efforts have been wholeheartedly seconded by the entire opera organization, and the results accomplished are really prodigious.

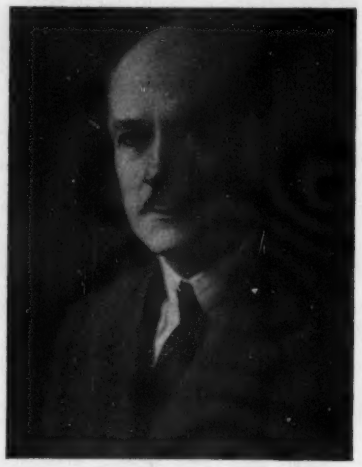
In addition to his activities at the State Opera, Facchinetti has toured as orchestral conductor, performing at Bakou, Karkhof, and Erivan, capital of Soviet Armenia. He is soon to appear in Moscow, Leningrad and other important Soviet music centres. His programs usually include one or two of his own compositions, such as Poèmes Anciens, Poèmes Variés, Poèmes Romantiques, Eptagone (suite with chorus), Symphonie du Faune, and Symphonie de la Capitive, all well-known to audiences in Italy, France and Germany, and now being heard for the first time in the Soviet Union.

Philadelphia Hears Recital of Jewish Music Under Norden

A recital of Jewish music was given recently at Rodeph Shalom Synagogue, Philadelphia, where Louis Wolsey is rabbi and N. Lindsay Norden, organist and choir director. The program included excerpts from New Year's Music, Music for the Three Festivals and other numbers. There were arrangements by Mr. Norden of two pieces by M. Goldstein—Mi El Comocho and Yevorechecho.

A Clarence Dickinson Festival May 18

A Dickinson Festival is planned for May 18, at Riverside Church, New York, by students and alumnae of the School of Sacred Music, New York, of which Dr. Dickinson is founder and director. It marks the seventh anniversary of this school, and is to be preceded by an organ recital at Riverside Church by Dr. Dickinson. Twelve



DR. CLARENCE DICKINSON.

hundred singers will participate, numbering thirty-seven choirs; 700 are adults and 500, children. They come from Worcester, Mass.; Harrisburg and Philadelphia, Pa., as well as from Connecticut, New Jersey and New York. Violin, cello, harp and a quartet of trumpets and trombones, in addition to the organ, will be heard. Hugh Porter, M.S.M., '30; Louis H. Sanford, M.S.M., '32, and Charlotte Lockwood, M.S.M., '31, share the organ playing and Dr. Dickinson will conduct. The solo quartet of the Brick Presbyterian Church, New York, and others are to assist, and the program will be broadcast. It is made up exclusively of works by Dr. Dickinson, including chorales, sacred and secular music, Christmas, Lenten and Easter anthems.

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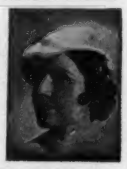

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—The Grand Opera Quartet presented a delightful concert in the high school auditorium. The artists were Mary Craig, soprano, Myrtle Leonard, contralto of the Metropolitan Opera, Robert Betts, tenor of the St. Louis Opera Company, and Arthur Anderson, bass of the Metropolitan. A large and enthusiastic audience appreciated their solo and ensemble numbers.

Rev. Gordon Brice Fear, a former pupil at the New York School of Music and Arts, and also at the Juilliard School of Music, presented The Crucifixion by John Stainer, at the Galli-Curci Theatre in Margaretville on Palm Sunday. Singers from choirs of six villages participated in this sacred cantata. It was well given and although the weather was none too favorable, the performance was attended by an audience of approximately 500. This is the first time any work of this type ever has been given in this somewhat inland section. Much credit is due the Rev. Mr. Fear.

I. S.

CALGARY, CAN.—Presenting excellent and artistic solo work provided by Noël Cook, cellist, and Ralph Peacock, baritone, the Calgary Symphony Orchestra offered their final program of the current season in the Grand Theatre on April 8. In honor of the Silver Jubilee of Their Majesties, Elgar's Pomp and Circumstance opened an evening of symphonic music listing material by Mozart, Haydn, Saint-Saëns, Jarnefelt, Rimsky-Korsakoff and Tschaikowsky. Kol Nidrei, in its original form for cello and orchestra, by Max Bruch, proved an excellent vehicle for the youthful performer who gave it a surprising depth and maturity of interpretation. Mr. Peacock revealed his versatility in the aria Even the Bravest Heart from Gounod's Faust and Schubert's Erlkönig. Intelligent and tasteful singing marked a performance delightfully enhanced by the Erlkönig accompaniment as played by Mollie Pierce, L.R.A.M.

Dorothy Blackwell, dramatic soprano, appeared as guest artist for the Women's Musical Club on March 13. Gounod, Del Riego, Bizet, Bohn, Strange, Schubert, Goring Thomas and Ponchielli were the composers represented. Excellent diction and a good voice well used brought forth abundant applause. Jean Evely was the accompanist.

Noël Cook, cellist, with Ethel Archbutt Cook providing musicianly accompaniments, was heard in recital on April 10, when he was presented by the Women's Musical Club. Three sonatas by Handel, Boccherini and Grieg were played in a style which displayed the sound musicianship, excellent technic and velvety tone of the performer. Several encores attested the enjoyment of the audience.

Lilias Mackinnon, eminent pianist and lecturer on Music Memory, spent a week in Calgary, giving lectures every day for pianists and vocalists. At the conclusion of her work she was heard in delightful recital, offering a program of modern Russian composers. Her masterly presentations won her an enthusiastic reception.

Grigori Garbovitsky, able conductor of the Calgary Symphony Orchestra, appeared in recital on March 27 in a program of sonata music including numbers by Handel, Mozart and Grieg. Of unusually high standard, this consummate artist maintained throughout the ethics of violin music. He was accompanied satisfyingly by Ethel Archbutt Cook.

In her first piano program Joyce Hackett offered Beethoven, Schumann, Brahms, Debussy, Rachmaninoff and Chopin in commendable style offset by a brilliant technic. Mary Shortt, violinist, as assisting artist, did nice work in the playing of Rieding, Juon, Bohn, Nolk and Granados-Kreisler.

Under the leadership of Carman H. Milligan, organist and choirmaster of First Presbyterian Church, Edmonton, the choir offered a performance in that city of Haydn's Creation on April 10, inaugurating the first in a series of promenade concerts which have been undertaken as an experiment. Several prominent soloists of the city were heard in the principal arias, while members of the choir assumed the lesser rôles. With John Bowman as orchestral director, the choir achieved gratifying results.

F. D. F.

DES MOINES, IA.—A piano recital was given by eight pupils of Ruth Emmert of Drake Conservatory faculty in the lounge on March 10. Twenty students of piano under Marjorie Gustafson were presented there in a recital on March 29, featuring a two-piano number played by Helen Neufner and Mary Helen Rumple.

Cornelia Williams Hurlbut introduced a group of fourteen piano pupils at her studio on March 19.

Violin, piano and viola selections were featured by the pupils of Lea Riedesel of Drake Conservatory in the lounge on March 22.

Betty Gene Davis, pianist, was presented by Winifred Glass, instructor at Drake Conservatory, in a two-piano recital on April 7.

On April 7 the Paul Stoye Music Club held a musicale in the ballroom at Hotel Fort Des Moines. The program was offered by Marian Atkinson, Mary Patterson, Sara Caplan and Evelyn Teander.

A group of voice students of the Des Moines School of Arts, under Mabel Moss Madden was heard in recital at the Studio Theatre on March 31.

The Treble Clef Music Club met on March 31. The following took part: Mrs. Julius Weingart, Mrs. Bert N. Mills and Elizabeth Stucker Dillon, vocalists; Mrs. Lewis M. Bolton, pianist; Mrs. E. G. Stucker, violinist.

Ruth Flannery held the fourth in a series of musicales on March 31 at her studio. Among those taking part were Fred Lamar in a review of folk-songs and Helen Dowes Kavanagh singing folk-songs. Lea Riedesel presented an instrumental recital by pupils on April 12 in her studio.

An enjoyable choral concert was heard at Hoyt Sherman Auditorium on April 2, given by the Jenny Lind Chorus combined with the Augustana College Choir of Rock Island, Ill., under the direction of Henry Veld, with Brynolf Lundholm at the piano.

Egon Petri, Dutch pianist, appeared in the final concert of the Civic Music Association series at Hoyt Sherman Auditorium on April 9. He exquisitely portrayed prelude, choral and fugue (César Franck), an aria by Bach, E flat sonata, op. 81 (Beethoven), and six transcriptions of Liszt-Paganini études.

The fourth concert of the Civic Music Association was presented on March 18 at Hoyt Sherman Auditorium, with Madeleine Monnier, cellist, and Mario Cozzi, baritone, in a worthwhile program. Mr. Cozzi's voice is one of clarity and brilliance and has fine distinctive quality; Miss Monnier is an impressive artist of the bow.

M. P. H.

PHOENIX, ARIZ.—A. R. Etzweiler of Phoenix was elected president of the Arizona State Music Teachers' Association at the annual convention, April 8-10, in Tucson. Other officers elected were Rollin Pease (Tucson), vice-president; Bertha Kirkland (Phoenix), secretary-treasurer; Janet MacDonald (Tucson), auditor; Louise Ridgeway (Florence), historian; Eldon Ardroy (Flagstaff), Mrs. Luther Steward (Phoenix), E. J. Schultz (Tucson), members-at-large. Highlights of the three-day meeting held at the University were the address on Musical Theory for the High School Student by Dr. Arthur Olaf Andersen, acting dean of the College of Fine Arts; the program of original compositions by Dr. Andersen's students, showing some fine talent; the demonstration of piano class teaching by Ida Perrin McPherson, and of modified eurhythmics for small children by Heloise McBride. On April 8 members of the association were guests at the violin concert of Efrem Zimbalist, whose playing was suberb, and afterwards at a reception held for the artist in the home of President and Mrs. Homer LeRoy Shantz on the University Campus. The annual association banquet was held on April 9.

Mendelssohn's oratorio, Saint Paul, was sung by the Phoenix Union High School Oratorio Society on April 12 and 13 at the school auditorium, under the direction of Milton Rasbury. Earl Covert, Los Angeles baritone, sang the leading rôle of Paul. Other soloists were Marie Merrifield, soprano, Ruth Swinney, contralto, and Kenneth Pound, tenor, of Phoenix. Norma Rasbury accompanied at the piano.

Eleanor Perry played a piano recital at the Woman's Club Auditorium on March 29. Her program included Bach, Beethoven, a group of Chopin études, and the Grieg A minor concerto (Miss Rasbury, second piano).

The B Natural Club, comprised of music students of high school and junior college age, presented a group of its members in a public recital at the Woman's Club Auditorium on April 17. This organization by the Phoenix Musicians' Club, is under the direction of Mrs. Dixie Yost.

Phoenix musicians had the pleasure of again meeting Homer Grunn, pianist and composer, on April 18, when Mr. Grunn played a delightful program of his own compositions. He was formerly a resident teacher in this city before he and his family moved to Los Angeles.

E. S.

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Cleveland Institute of Music

CLEVELAND.—Beryl Rubinstein, director of the Cleveland Institute of Music, and Arthur Loesser, associate head of the piano department, were heard in their annual two-piano recital on April 17. The program included a Mozart Fantasie, the Haydn-Brahms Variations, and pieces of Rachmaninoff and Saint-Saëns.

Victor de Gomez, first cellist of the Cleveland Orchestra and head of the institute's cello department, was heard with Lawrence Stevens, member of the piano faculty, in a joint recital on April 24. Mr. de Gomez also lectured in the Comparative Arts Course, April 19, on Changing Aspects of Music Performance.

Eleanor Frampton, director of the department of modern dance, who with her dance group gave a program at the Playhouse earlier in the season, spoke on Modern Trends in the Art of the Dance, April 26.

Joseph Fuchs, Victor de Gomez and Arthur Loesser presented a program of trio music on May 1, in faculty recitals. Adult student recitals were held on April 5 and 19.

Gerster-Gardini School of Singing

Through the "Gerster-Gardini Operatic Workshop," Charlotte Lund has engaged several pupils of Berta Gerster-Gardini for appearance in the operas Hänsel and Gretel and The Tales of Hoffmann, to be given in Hempstead, Great Neck and Jackson Heights, N. Y. The young singers are Lillian Odze (for the parts of Gretel and Antonia), Nell Kinard (Hänsel), Trudy Malina (Olympia) and Lloyd Harris (Dapertutto).

Singers from the Gerster-Gardini School also have been active on the air. Sarah Lee has been engaged to sing on WAAT every Monday morning. Charles Sorce has had his contract renewed on WJZ. Helen Curtiss has been engaged by WJZ for a commercial broadcast.

Verna Carega, another Gerster-Gardini artist, has recently divided her time between the Montclair Casino, New York, and presenting a new vaudeville act at the Tivoli in Brooklyn. Further bookings have been arranged for this.

Russian Conservatory of Paris

PARIS.—A violin students' recital by pupils of Jean Galamian, instructor at the Russian Conservatory, was given in the hall of the Ecole Normale, those taking part being Vera Reynolds, Paul Makanovitzky, Roland Gundry, Jean Jonesco, Arpad Abel and Alexandre Otchakosvky.

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Secret of Paganini's Violin Mastery Sought by Sevcik in Lengthy Career

George Kazamek, Concert Artist, Who Studied with Late Master, Tells of His Principles for Attaining Beauty of Performance

George Kazamek, concert violinist, who formerly studied with the late Otokar Sevcik, considers his erstwhile master the greatest violin pedagogue of all time. He also believes that Sevcik derived his methods from the principles of Paganini.

"Prof. Julius Max Schottky in his biography of Paganini states that the great wizard of the violin assured him more than once that when he finally settled down he intended to surprise the whole musical world by a great secret, acquired through many years of hard study, and until then unknown to any of the musical pedagogues. Paganini assured Schottky that by using his new system it would be possible in the short space of three years to teach a talented youngster everything about the violin, a process which ordinarily requires ten years.

"As a proof that he was in earnest, Paganini gave Prof. Schottky two living examples on whom he had tried out his new system. One was a cellist, Gaetano Giaudelli from Naples, twenty-four years old, whose improvement as cellist in a short space of three days after Paganini imparted his secret to him caused a regular furore in Naples. Until then Giaudelli was a mediocre musician who scratched mercilessly on his instrument, but shortly after coming in contact with Paganini he became first cellist in the Royal Cola Theatre and was considered by many to be the finest cellist in all Europe. As a second example, Paganini cited the then about sixteen-year-old Camillo Divori; this young man was heardly seven years of age when Paganini took an interest in him. In the short space of three days he was able to play several pieces, and all who heard him cried that Paganini had brought about a wonder. Young Divori made his first public début after only fourteen days of study. Paganini further stated that violin playing as it was then generally taught only had one aim in view—to make it as difficult as possible.

"When Sevcik's pupil Kubelik, then a youngster of seventeen, made his début, the whole world gasped with astonishment at his technical perfection. There followed at short intervals other pupils of Sevcik—Kocian, Mary Hall, Mary Herites and, in our day, Erica Morini and others. Prof. Sevcik turned out over 4,000 pupils and raised the standard of violin playing immeasurably. No other instrument has such complete pedagogic material as the violin has in the instruction books of Sevcik.

"There is no doubt in my mind that Sevcik, through long study, discovered Paganini's so-called system. We know from records that Paganini played only his own compositions when he was in his prime, finding other compositions unsuited to his system. He found it easier to compose a new violin concerto than to apply his system of fingering and bowing to the compositions of others because these lacked the passages in springbowing, pizzicato and the single and double flageolet. It was left to Sevcik to augment this system, or, if you will, to found the Sevcik system which would fit the works of all composers and at the same time bring out the beauties characteristic of the violin.

Two Aims of Sevcik's Teaching

"When we understand the Sevcik system, we are inclined to divide it into two separate parts. His first aim is to overcome all technical difficulties, and his second to bring out all the beauties that are characteristic of the violin.

"When we study his opus numbers from 17 to 21, we see how he accomplishes the first purpose. In his campaign to conquer technic, he reminds us of a general capturing a fortress. He lays his plans carefully by adopting logical fingerings and bowing. He starts from a safe distance with whole strokes of the bow and proceeds systematically, sweeping all difficulties away at first by slow repetitions, from one note to another, then repeats the passages and skips in a logical manner, next connects the various passages. When a passage is of great difficulty he storms it with ten, fifteen, twenty or more bowings. The fortress is captured—the most intricate passages in Wieniawski, Paganini, Mendelssohn, Tschaikowsky and the Brahms concerto are made easy. Ten years ago not more than a score of great violinists would play the Brahms concerto in public. It was known as 'the concerto against the violin.' Since Prof. Sevcik published his analyzed studies of it as his opus 18, many boys and girls of fifteen can play it well.

Uses of the Portamento

"Next we come to the master's second aim, that of beautifying the composition. In bringing out qualities which are characteristic of the violin, like the *partamento*, he uses every opportunity to emphasize it in each composition, from shifting the finger an interval of half a step, to long expressive skips of an octave or more; and how carefully he mixes the *portamento* with other fingering in order not to overdo it.

"Paganini was probably the first violinist to use *portamento*. Before his day violin playing was very conservative, tied with set rules of red tape. The four fingers of the violinist were forced to jump up and down on the finger board, the rule being to imitate the spinet or harpsichord in tone production. Paganini was severely criticized for daring to play several notes in succession with the same finger by moving the finger up and down the fingerboard.

"Strange how genius differs from the mediocre. Paganini was not afraid to break set rules. In our day comes a Frenchman who wiggles and turns his bow while he plays. He has written a whole book about this twisting the bow fast between the thumb and the other fingers while drawing it up and down the string. The practice is difficult, but one is able to cause a peculiar *vibrato* on the open string and other new effects after a few years of continuous practice, so it may be that in the future we will all be doing this fast spinning with our bows. A Czech violinist has a manner of drawing his violin to the left whenever he makes a down stroke. He is criticized for this, but he may be a genius who is breaking another set rule, that of holding the fiddle still during the playing. He has no doubt discovered that this motion of the violin against the bow gives him a greater variety of tone and keeps him free from stiffness."

L. S.

Studio Notes

ALEXANDER RAAB

A large, interested company of pianists gathered in Alexander Raab's studio at Steinway Hall, New York, on April 22, when that distinguished pedagogue held his first open class. During the evening Emmy Brady performed Schumann's sonata in G minor with vigor and understanding. Mr. Raab followed with suggestions and criticism of the able pianist; also after Hannah Lefkovitz' playing of the Grieg concerto, which she performed with brilliance and poetic appreciation, with Marion Bergman at a second piano. Warm applause rewarded both. Others taking part played modern works, some for the first time in New York.

F. W. R.

HENRY SCHROEDER

The following artist-pupils of Henry Schroeder are active: Rae Weidberg, contralto, is soloist at Temple Emanuel of Borough Park, Brooklyn, N. Y., and Leonard Warren, baritone, is singing in the glee club of Radio City Music Hall. On March 31 Miriam Thall, soprano, was soloist at Steinway Hall, New York, singing for the Judean League.

MARCELLA GEON

Marcella Geon recently appeared in Bayonne, N. J., when the Bayonne Times said the following: "On Friday, March 15, Marcella Geon, pianist, gave a Conversational Concert based on Wagner's opera Die Walküre that was worth many times the moderate admission fee. She presented one of the clearest and most interesting descriptions of the motifs of the opera it has been my pleasure to hear."

MARGARET E. MacCONACHIE

A recital was recently given at the Central Christian Church, Brownsville, Tex., by pupils of the Margaret E. MacConachie School of Music, assisted by the choir of the church. Those appearing were Margaret Weinert, Amy Bauer, Jean Virl Huitt, Mrs. J. K. Wells, and Josephine Pierce, accompanist. Choral and solo vocal music was given, as well as piano numbers. Among the composers represented were Bach, Schubert, MacDowell, Verdi, Beethoven and Chopin. Another recent program by Miss MacConachie's pupils took place at the First Baptist Church and featured Mrs. C. K. Wildermuth, coloratura soprano; Helen Flynn, pianist; and Gladys Woodrome, lyric soprano.

Concerts in Chicago

(*Continued from page 24*)

Leonard Sorkin, Goldie Robbin, Louis Fishman, Louis Vernia and Jeanne Zavitz. They displayed the pedagogical ability of their teacher.

American Conservatory Notes

Richard Kesner and Paul Stalman, violinists of Herbert Butler, Leo Heim, pianist of Allen Spencer, and Edmond Baldwin, cellist, of Hans Hess, presented a program of ensemble numbers at the April meeting of the Englewood Woman's Club.

Martha James was featured in a group of violin solos at the annual banquet held by the evening department of the La Grange, Ill., Woman's Club on April 9.

Piano students of Berenice Viole were heard in a recital at the conservatory on April 27.

Ella Mae Opel, pupil of Grace Welsh, appeared recently in recital at the Englewood Presbyterian Church. Sylvia Reckles and Jacobeth Kerr, also with Miss Welsh, were presented in the Lyon and Healy senior recital series on April 6.

Melvin Nyman, studying with Edward Hill, was awarded first place in the piano division of the recent state high school contest held at De Kalb, Ill.

Sterling Wheelright, organ pupil at the conservatory, will be presented in recital at Orchestra Hall on April 29, under the auspices of the American Guild of Organists.

Pianists of Rudolph Reuter and violinists of Herbert Butler were heard in joint recital at Kimball Hall on April 13. The pianists were Frances Scott, Ann Mossgrove, Goldye Rothman, Connie Clare, Mary Call, Adele Broz and Olive Russell. Rubin Halpern, Gibbs Schroeder and Ruth Shere were the violinists participating.

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Press Comments

NORMA RICHTER

Norma Richter has been singing extensively with the San Carlo Opera Company this season. Miss Richter is a singer from the New York studio of Esperanza Garrigue. Of her appearance in Portland, Ore., a local paper said: "Norma Richter, one of the luminous stars of the San Carlo Opera Company, will take the place of Mary McCormic when the company presents Faust. Miss Richter is a brilliant soprano."

The Seattle (Wash.) Star: "Norma Richter, cast in the rôle of Elisabeth, proved one of the evening's high points for the German opera." Seattle Post-Intelligencer: "She brought authentic emotional coloring, fervor, as well as purity of tone and firm phrasing."

Of her appearance, in La Traviata, the following night, the Seattle Post Intelligencer: "Called upon to sing, in lieu of Lucille Meusel, who was ill, Norma Richter, the Elisabeth of Wednesday evening, revealed a flexibility of her dramatic soprano in a coloratura rôle, and met the test with flying colors. Throughout the opera she brought to the soft contours of Verdi's music, purity of tone, brilliancy of style and artistic aplomb. It was an interpretation of a taxing rôle to compel the respect of every musician in the audience, and to merit the full measure of applause it evoked."

SIMON BARER

"Of the First Order," headlined the article in the Belfast (Ireland) Telegraph, following Simon Barer's recital in that city. "I confess," the critic went on to say, "that even his name was new to me; but now I have no hesitation in writing him down as one of the finest artists of our time. But Mr. Barer has that something, more and infinitely

SIMON BARER

greater, of which certain bravura gentlemen fall short: he has excellent musicianship and an artistry which never once erred in the just expression of the music in hand. In a word, Mr. Barer is the musician's pianist; and that because he is, faithfully and loyally, the composer's pianist. Altogether, he is a quite outstanding player, whose next visit I shall await with eagerness."

Commenting upon Barer's performance of the Tschaikowsky concerto with the London Philharmonic Orchestra, under Sir Thomas Beecham, the Daily Telegraph reported: "The large audience was captivated by the dash and glitter of the performance. The soloist in the concerto was the Russian pianist, Simon Barer. The performance was the most exciting given of this work for many a day. Barer is a player of immense physical power and extraordinary technic. Fearful risks were taken both by soloist and conductor in regard to tempi and it is a tribute to the virtuosity of all concerned to say that, with all their recklessness, they came through safely. The finale in particular was a hair-raising experience."

RICHARD CROOKS

Richard Crooks, during this season's tour of the Pacific Coast in concert and opera, appeared in Spokane, Wash., in December. Reviewing the tenor's recital, the Spokesman-Review said: "Richard Crooks made such a distinct impression when he appeared in concert here that neither he nor his magnificent voice will soon be forgotten. It seems to be next to divinity to possess a voice that has the power to transport others to a glorious different realm, to shake people out of the grooves, to make them shove aside perplexities, to soften the stern edges of life's routine, to make hope sing in the human heart. Richard Crooks did all these things when he sang to the greatest concert audience ever assembled under one roof in Spokane."

JANE SHOAF

Jane Shoaf, soprano, pupil of Harriet van Emden at the Curtis Institute of Music, Philadelphia, participated in a recent concert of the series of chamber music programs sponsored by the Curtis Institute at the Art Museum, Philadelphia. Samuel L. Laciar wrote in the Philadelphia Evening Public Ledger: "The songs (the Marienlieder by Hermann Zilcher) were finely sung by Jane Shoaf, a young soprano with a fresh, clear voice and a good interpretative feeling." The Philadelphia Inquirer: "Miss Shoaf has a beautiful voice, effective in all registers, and maintained her voice admirably, it being as fresh at the end as in the beginning of the song cycle."

AMELIA BRADDOCK

Reviewing the recent concert of Amelia Braddock in Steinway Hall, New York, the New York Evening Journal said: "Amelia Braddock revealed a carefully schooled mezzo-soprano voice in her recital. Her program contained some unhackneyed numbers and showed nicely planned contrasts. There was an appreciative audience of good size."

NINA MORGANA

Nina Morgana, soprano, completed a concert tour before rejoining the Metropolitan Opera Company. The Roanoke (Va.) Times said of her visit there: "Completely captivated her audience. So realistic was her conquest that her listeners left unwillingly. Proved herself a star of the highest order."

London (Conn.) Advertiser: "Miss Morgana captivated her hearers with her charming personality, gracious manner and generosity in encores." The London Morning Free Press: "She sang with the utmost charm, grace and ease. But it is tone that gives one the thrill in listening to Nina Morgana. That, and the delightful charm of her personality, gay, sunny, friendly. The tone is crystal clear, sometimes flute-like."

The Illinois State Journal, Springfield: "Her performance came from a personality that bespoke the richness of an art that comes only from the deepest experience of music itself."

GERSTER-GARDINI SCHOOL

The class of Else Zeidler, head of the European department of the Gerster-Gardini School of Singing, recently gave a recital in Dresden, Germany. The Dresdener Zachrichten comments on the success of the concert and on the artistic earnestness with which the numbers were performed. The Neuste Nachrichten remarks that "Else Zeidler is a genuine product of the Gerster-Gardini School, as all her pupils proved by perfect pronunciation, natural tone emission and musical assurance." The Freiheits Kampf, another Dresden newspaper, dwelt upon "the artistic interpretation and natural tone production which demonstrated the excellence of the Gerster method." The Sachsische Volkszeitung praises "the tonal beauty of the ensemble."

ROBERT GOLDSAND

When Robert Goldsand gave a recital in Tacoma, Wash., this season, his success was headlined in the Tacoma Daily Ledger: "Goldsand Scores Tremendous Hit." The report continued in part: "Certainly not since the memorable appearance here three years ago of Paderewski has a Tacoma audience heard a concert of pianoforte music comparable, for sheer beauty and perfection of detail, to that given by Robert Goldsand.

"It was an evening of unalloyed charm—one in which the maturing genius of this twenty-four-year-old Austrian youth was an æsthetic filter through which came the ever shifting moods of Schubert—the ponderous Germanic creations of Beethoven—the singing beauty of Chopin—the plastic impressionisms of Debussy—the dynamic introspections of Rachmaninoff—the involved novelty of Liadoff—and, lastly the overwhelming wave of crystalline beauty that is Liszt.

"Yes, in all truth it is an evening to be remembered for the concert was of a caliber to quicken the pulse, inspire wild flights of fancy, cause the present to fade into nothingness."

ALFRED BOYCE

Following the January 25 concert of the Amphion Glee Club of Bergen County, N. J., at Teaneck High School, with Alfred Boyce conducting, Grace La Mar, contralto soloist, and Westervelt Romaine, accompanist, the Bergen Record praised the performance, in part, as follows: "Exceptionally fine tones were produced by the club in many of its numbers; Schumann's The Dreaming Lake had praiseworthy pianissimo and staccato effects. The bass quality was especially excellent; the handling of the accents was effective. The club reached a splendid peak in Song to Bohemia, Czechoslovakian song. A master performance was Bird in the Wilderness, with fine crescendo; a repetition was demanded. The club also repeated The Lost Chord, in response to insistent demand."

WALTER SCOTT

Philip Mittell's artist-pupil, Walter Scott, received reviews in daily papers following his Town Hall, New York, recital in January. The American alluded to his "skillful technic and smooth delivery, necessary warmth, and, in the Paganini concerto, boldness and brilliance." The Herald Tribune said in part: "Solid musicianship, a well-developed, secure technic and tone of agreeable texture and good intonation, were his assets." The Times: "He revealed himself the possessor of solid attainments, played with a clean, firm tone and well conceived line. His is a promising talent." The World Telegram especially mentioned his "good tone, a generally fluent technic, commendable musicianship and better than average legato." The Sun printed: "He disclosed a technical training generally reliable and a temperament showing sensitive insight and musical taste. His tone was musical and his intonation generally trustworthy," with further mention of his "praiseworthy accomplishments."

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Romance in a Toyshop Presented by National Music League

On April 22 in Town Hall, New York, the National Music League, Inc., presented a musical play, A Romance in a Toyshop, produced by the parents, teachers and pupils of Public School No. 202, Brooklyn. The text was by Margaretha Boyer and Charles G. Eichel, principal of the school, and the lyrics and music by Mr. Eichel. The scenery and costumes, which were colorful and attractive and the work of imaginative craftsmen, were made by the children.

The story is laid in a show room of toys, and deals with the love of a tin soldier for Mitzi, the French doll, who has a perverse fancy for Harlequin. The music is of appropriate simplicity and fits well into the action of the plot, which is surprisingly uncomplicated to contain so many characters—all the inmates of the toy shop, the denizens of Mother Goose's garden, besides some mere humans and their children. The youthful cast gave a good account of themselves and seemed to enter with commendable zest into their rôles. The audience was friendly and appreciative. The league sponsored this production to demonstrate what can be accomplished in this direction by a group such as that from the Brooklyn school.

M. L. S.

Anatol Rapaport to Make New York Recital Début

Anatol Rapaport, who will appear in New York début recital on May 6 at Town Hall, is a Russian-American, born in a small Ukranian village in 1911. His early musical education, which he began at five years of age, was interrupted by the revolutionary outbreaks in Russia. During the time of civil massacres and strife which necessitated continued flight, study was rendered impossible. In 1923 Rapaport emigrated to the United States and soon after was awarded several scholarships in this country and finally one from the State Academy in Vienna, in 1929. He studied there five years in a master piano class with Dr. Paul Weingarten. He made his début in March, 1933, in the Musikverein Hall, Vienna. Later he played in Poland, Hungary, Italy and Austria. At these appearances he played with orchestras and in recital. As political events made it impossible for him to remain in Austria, he returned recently to America to engage in a concert career here.

Edwin Orlando Swain's Activities

On March 27 Edwin Orlando Swain, baritone, gave a joint recital with Ruth Tripp, pianist, at the Plantations Club, Providence, R. I. He also sang the rôles of the High Priest and Abimelech in Samson and Delilah at Susquehanna University, Selinsgrove, Pa. May 1, Mr. Swain is scheduled for a recital for the Leonia, N. J., Woman's Club. He will also be the soloist for the Southampton, N. Y., Choral Society on May 9.

One of Mr. Swain's artist-pupils, John Mulder, who won the contest for baritones sponsored by the Newark YMHA-YWHA, sang at a concert in Field Hall, Newark, N. J., on March 21.

Four Flesch Pupils Win Prizes

LONDON.—At the international contest for violinists, which was held recently at Warsaw, nine prizes were distributed, four of which were won by pupils of Prof. Carl Flesch. The first went to Ginette Neveu (Paris); the third to Henry Temianka, a former student at the Curtis Institute of Music in Philadelphia; the seventh to Ida Hendel (Warsaw), and the ninth to Bronislaw Gimpel (Göteborg).

Ginette Neveu made her first public appearance on this occasion, but undoubtedly she will be heard often in Europe next season. Prof. Flesch has, as usual, settled in Baden-Baden for the spring season, where many pupils were already awaiting him. Next winter he will again hold master courses in London.

C. S.

Blanche Arral Tells of Meeting With Mata Hari

Blanche Arral, seventy-year-old prima donna, gave another broadcast over WOR on April 20. As usual, she sang and recounted some of the experiences of her international career. This time she told of her meetings with Mata Hari, the famous spy, first in Java and later in Paris. "I first saw this unfortunate young woman at Sorabaya, the diplomatic capital of the Island of Java. In a garden in the moonlight, native girls were dancing to the sound of exotic music. One of the dancers particularly attracted me. She was beautiful. Her story was tragic. She had lately eloped with a European officer and was condemned to punishment by the religious sect to which she belonged. When I saw her dance, it was for the last time in her land. The next day she was spirited away on a boat for Europe."

A few years later, Mme. Arral was in Paris and was invited by friends to see a performance at the Casino de Paris. What was her surprise to see there the beautiful dancer from Java, who had become the toast of Paris. Mme. Arral was anxious to meet her, which she did after the performance. They dined together that night at the home of mutual friends. This was the last time Mme. Arral saw the dancer, but she heard some years afterward of her wartime fate. Mme. Arral's next broadcast on the WOR facilities takes place on May 4.

Viola Philo's Current Engagements

Viola Philo, soprano, is singing three concerts within a short period: on April 28, she appeared in Elizabeth, N. J., with the Y. M. and Y. W. C. A.; April 30 with the Pittsburgh (Pa.), Choral Society; May 4 at the Brooklyn (N. Y.) Academy of Music in a concert sponsored by the Kallman Home for Children. On March 16 she sang for the Men's Club of Union Temple, Brooklyn.

Trenton Orchestra to Give Fifth Concert

The Trenton, N. J., Symphony Orchestra (Max Jacobs conducting) is to give its fifth and last concert of the season on May 7. Betty Paret, harpist, is the soloist in the Choral and Variations of Charles Marie Widor. Plans are being prepared for the 1935-36 season by the orchestra management. Five or six concerts with prominent soloists are being contemplated. Judge Godfrey W. Schroth, president of the orchestra, is chairman of the committee entrusted with this work. The other members are Mrs. William E. Green, Elma L. Johnston, Gertrude Schultz, James Kearney, Jr., Max Jacobs and John Curry.

White Plains Choir Sings in New York

On April 7 the choir of the White Plains (N. Y.) First Baptist Church (Elizabeth B. Cross, choir director and organist) was invited to join the choir of the West End Presbyterian Church in New York (Willard Irving Nevins, organist and choir director) in a special service. The combined choirs of 100 voices, under the direction of Dr. Nevins, gave a beautiful performance of Rossini's Stabat Mater. The soloists were La Vey Axtell, soprano; Mary Hopple, contralto; Dan Gridley, tenor; William Simmons, baritone.

Beach Music at Drew Seminary

CARMEL, N. Y.—Mrs. H. H. A. Beach, Ruth Shaffner, soprano, Eugenie Limbert, violinist, and Virginia Duffey, accompanist, were heard in recital at Drew Seminary on March 23. Mrs. Beach played two groups of her own piano compositions, with explanatory remarks, and also accompanied a group of songs sung by Miss Shaffner, with violin obbligato by Miss Limbert. These included Moonpath, Dark Garden (dedicated to Miss Shaffner), Ah, Love but a Day, Ecstasy and Rendezvous. They added as encores a repetition of Rendezvous, and The Year's at the Spring. The gymnasium of the seminary was filled to capacity. Students, faculty and guests gave enthusiastic and tumultuous applause to the artists. Mrs. Beach won all present by her masterly playing and the beauty of her works.

S. K.

Frederic Baer in Two Elijahs

On May 6 Frederic Baer, baritone, will sing Elijah with the Hartford, Conn., Oratorio Society, this being his second appearance this season with the society. May 18 he sings the same rôle with the New York University Chorus, at Brooklyn Technical High School.

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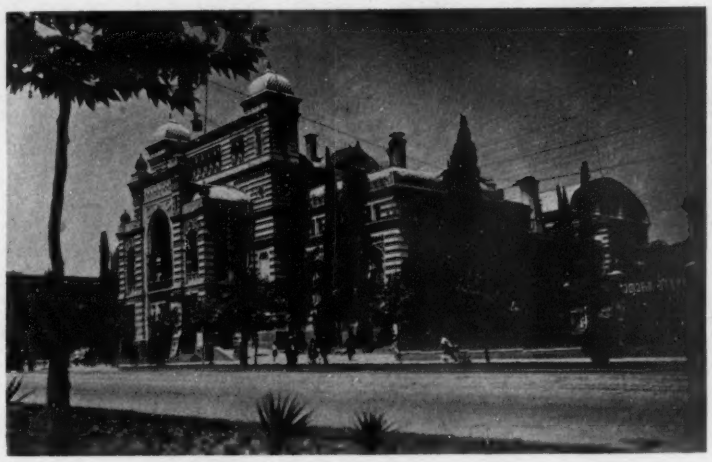
ADELAIDE and MARIE AHRLING,
who conduct classes in vocal music and dramatic art in Riverside, Conn., stroll on the boardwalk at Atlantic City, N. J., on Easter Sunday.

VERA WEIKEL,
soprano, will give a recital in Carnegie Chamber Music Hall, New York, May 7, with Milford Snell, pianist and assisting artist.

WINIFRED CECIL,
soprano, and her accompanist, Benjamin King, in Bermuda, where Miss Cecil recently gave a recital.



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STELL ANDERSEN and SILVIO SCIONTI
in Miami, Florida, on the day of their recent appearance there in concert.

HUGH McAMIS,
organist and conductor, led the choral concert of the Great Neck (N. Y.) Woman's Club on April 9, and will direct the concert of the Munsey Park Choral on May 10. He will play the new organ, the gift of Mr. and Mrs. William S. Bartow to the parish hall of All Saints' Church, on May 5. Mr. McAmis has dedicated his new Benedicite es to them, and it will be heard for the first time at the dedication by Rt. Rev. Bishop Stires, sung by the combined choirs of All Saints and St. Paul's churches, Great Neck. Following the national A. G. O. convention Mr. McAmis is to institute a master course for organists at his New York studio from July 1 to July 27. (Photo by Beidler-Viken, Manhasset, N. Y.)

THE GENERAL MOTORS CHORUS,
comprising 400 employees of General Motors, whose ages range from seventeen to seventy-three and whose occupations run the gamut from foundrymen, electro-platers, telephone operators to patent attorneys, design engineers and division managers. William S. Knudsen, executive vice-president of General Motors, is the group's sponsor and honorary president; Eduard Ossko is choral director. The chorus appeared in the General Motors Symphony Concert of April 21, in which Kirsten Flagstad was soloist. The program was broadcast from Detroit over a nation-wide hook-up.

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

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